THE ODES

OF

ANACREON,

WITH A

LITERAL INTERLINEAR TRANSLATION,

ON

THE PLAN RECOMMENDED BY MR. LOCKE,

ACCOMPANIED BY

ILLUSTRATIVE NOTES.

FOURTH EDITION.

LONDON:
PRINTED FOR TAYLOR AND WALTON,
28, UPPER GOWER STREET.

1837.

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ADVERTISEMENT.

THE TEXT which we profess to follow generally in this little Volume, is that given by Brunck, in his *Analecta Veterum Poetarum Græcorum*, 3 vols. 8vo. Strasburg, 1776. Where, however, there seemed reason for differing from this Editor, we have not scrupled to adopt in preference some other recognized authority. These slight deviations have been acknowledged in *Notes* subjoined to the SINGLE TEXT — the Greek of Brunck's Edition being there presented for the reader's choice, and the particular authority adduced for each variation that has been preferred.

The *Notes* subjoined to the INTERLINEAR PART are of a different nature; not pretending to observe the uniformity which is sometimes required for a *simple Original* or *simple Translation.* It will be found that some of these relate to points of Grammar—analysing peculiar cases of etymology or construction; some to the sense of particular passages—including observations on the customs or notions of the ancients to which allusion seems to be made; and some few perhaps will be considered rather fanciful additions than essential illustrations of the sentiments of the Poet. This diversity of comment, however apparently incongruous the ingredients of the composition, appeared preferable to a more exclusive singleness of subject-matter:—considering the double object proposed to the English reader, of acquiring the *language,* as well as understanding the *meaning,* of our Author.

To facilitate the former pursuit, the words of the Greek Text have been generally rendered into English by corresponding parts of speech, conformed, as nearly as possible, to their various

inflections and combinations. If some few deviations have been made from this course, they are either so plain in themselves, or so explained by the notes, that the student is never induced to diverge from the straight line without a clue for his return. Indeed, we doubt if many of our readers would not have willingly allowed us much greater latitude in this respect; for although the closest version would doubtless seem the most harmonious to the mere grammarian, yet the outrage offered to our idiom, by imposing thereupon the shackles of a foreign dialect, must require the utmost indulgence from the English advocate of poetical spirit and classical taste.

With regard to the number of the Odes admitted into this volume, it will be observed that we conclude at the same point which closes the original collection of the relics of this poet — omitting the fragments of inferior authority and interest, which have been appended by later editors.

How far the Odes in this early collection are justly attributed to the "Teian old man," is a ques-

tion too involved and multiform to be fairly discussed within the limits of this little work. It is the fashion of the present day to invalidate his claim to their production—not wholly without reason. None, however, can deny that many of these Odes possess intrinsic attractions, which need no passport of a name to bespeak them favor with "the wise."

To transfuse the spirit of *poetry* into a *really literal translation,* is commonly a hopeless and a thankless attempt. Our own scope is less elevated—and should we succeed in guiding the Reader direct to the *poetry of the original,* we shall at least come up to the pretension of the present publication.

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THE ODES

OF

ANACREON.

Α'.—ΕΙΣ ΛΥΡΑΝ.
I.—ON THE LYRE.

ΘΕΛΩ λεγειν Ατρειδας, δε ϑελω ᾳδειν
I-wish to-tell-of Atreus'-sons, and I-wish to-sing-of
Καδμον· δε ἡ βαρβιτος χορδαῖς ηχεῖ ερωτα μοῦνον.
Cadmus: but the harp on-*its*-chords sounds love alone.
Πρωην ημειψα νεῦρα, και την ἁπᾶσαν λυρην· και
Lately I-changed *the*-strings, and the whole lyre: and
εγω μεν ᾖδον ἀϑλους Ἡρακλεους· δε λυρη
I indeed was-singing labours of-Hercules: but *the*-lyre
αντεφωνει ερωτας. Λοιπον ἡμῖν,
responded loves. *For-the-time*-remaining to-us,
Ἡρωες, χαιροιτε· γαρ ἡ λυρη ᾳδει ερωτας μονους.
Heroes, fare-ye-well: for the lyre sings loves alone.

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* The Greek language is divided into *four* dialects, the Æolic, the Doric, the Ionic, and the Attic. The dialect chiefly used by Anacreon, as natural from his place of birth, is the Ionic, which is remarkable for softness and sweetness: but these Odes involve a variety of forms, and cannot be considered an Ionic model.

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Β'.—ΕΙΣ ΓΥΝΑΙΚΑΣ.
2.—ON WOMEN.

Φυσις εδωκε κερᾱτα ταυροις, δε ὁπλας ἱπποις, ποδ-
Nature gave horns to-bulls, and hoofs to-horses, swift-

ωκιην λαγωοῖς, χασμα οδοντων λεουσι, το
footedness to-hares, a-gulf of-teeth to-lions, the

νηκτον,* τοῖς ιχθυσιν, πετασθαι τοῖς ορνεοις,
power-of-swimming to-the fishes, flight to-the birds,

φρονημα τοῖς ανδρασι†—γυναιξιν ουκ-εἶχεν
thoughtfulness to-the men:—for-women she-had-nought

ετι. Τι οὖν διδωσι; Καλλος, αντι ἁπᾱσῶν
besides. What then does-she-give? Beauty, instead of-all

ασπιδων, αντι ἁπαντων εγχεων· δε τις, οὖσα
shields, instead of-all spears: and any-one, being

καλη, νικᾷ και σιδηρον και πῦρ.
beautiful, vanquishes both steel and fire.

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* Νηκτον for νηκτικον.—Adjectives in ικος generally signify *capability, tendency,* or *pertinence,* and when combined with the article in the neuter gender, may be taken in the sense of substantives.

The construction of these lines appears to be varied in conformity to the metre. Thus, we have not only the adjective νηκτον, but the verb πετασθαι to fly, used as a substantive. The insertion or omission of the article is also very arbitrary.

† Φρονημα has been sometimes rendered "courage," but surely men may be distinguished from lions, without any worse compliment to the fair sex than Milton's description—

> "For *contemplation* he, and valour form'd,
> For softness she, and sweet attractive grace."

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Γ'.—ΕΙΣ ΕΡΩΤΑ.
3.—ON CUPID.

Ποτε μεσονυκτιοις ὡραις, ὁτε Αρκτος ηδη στρεφεται
Sometime at-midnight hours, when *the*-Bear already is-turning
κατα την χεῖρα Βοωτου, δε παντα φῦλα μερο-
at the hand of-Boötes, and all tribes of-speech-gift-
πων* κεαται δαμεντα κοπῳ· τοτε Ερως, επιστα-
ed *men* lie subdued by-toil: then Cupid, having-stop-
Θεις, εκοπτε οχῆας μευ Θυρεων. Τις, εφην,
ped, knocked-at *the*-fastenings of-my doors. Who, said-I,
αρασσει Θυρας; Κατα-σχισεις† μευ ονειρους. Δε
strikes *the*-doors? Thou-wilt-break my dreams. But
ὁ-Ερως φησι, Ανοιγε, ειμι βρεφος, μη-φοβησαι· δε
Cupid says, Open, I-am a-child, fear-not: and
βρεχομαι, και πεπλανημαι κατα
I-am-drenched, and have-been-wandering through
ασεληνον νυκτα. Ακουσας ταῦτα, ελεησα·
the-moonless night. Having-heard these-*words*, I-pitied:
δε ευΘυ αναψας λυχνον, ανεῳξα, και μεν,
and forthwith having-lit a-lamp, I-opened, and indeed,
εσορῶ βρεφος φεροντα τοξον πτερυγας-τε και
I-behold a-child bearing a-bow and-wings and
φαρετρην. Δε καθιξας παρα ἱστιην,
a-quiver. And having-seated-*him* near *the*-hearth,

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* Μεροπων — literally, "voice-dividing," i. e. articulating distinctly; in opposition to the voices of brute animals, which are not resolvable into distinct sounds.

† Σχισεις κατα. Compound words are often dissolved by the figure *Tmesis*: the parts thus separated have here been re-united.

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ανεθαλπον αυτου χειρας παλαμαισι· δε απεθλιβον
I-warmed his hands in-*my*-palms: and I-wrung
ὑγρον ὑδωρ εκ χαιτης. Ὁ-δε, επει κρυος
the-dripping water from *his*-hair. But-he, when cold
μεθηκε, φησι, Φερε, πειρασωμεν τοδε τοξον, ες
had-left-*him*, says, Come, let-us-try this bow, to
τι νυν βραχειϊσα νευρη βλαβεται μοι.
what-*degree* now *the*-drenched string is-harmed for-me.
Δε τανυει, και τυπτει με μεσον ἧπαρ,*
And he-stretches-*it*, and strikes me *in-the*-middle *of-the*-liver,
ὡσπερ οἶστρος· δε ανα-ἁλλεται καχαζων, δε εἶπε,
like a-gad-fly: then he-leaps-up laughing, and said,
Ξενε, συγχαρηθι· κερας μεν εστι αβλαβες, δε
Host, rejoice-with-*me*: *my*-bow indeed is unharmed, but
συ πονησεις καρδιην.
thou wilt-be-pained *in*-heart.

Δ'.—ΕΙΣ 'ΕΑΥΤΟΝ.
4.—ON HIMSELF.

Στορεσας επι τερειναις μυρσιναις, δε επι λωτιναις
Stretched upon tender myrtles, and upon lotus
ποιαις, θελω προπινειν.† Δε ὑ-Ερως, δη-
herbage, I-wish to-drink-to-*friends*. And Cupid, having-

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* (Κατα) μεσον ἧπαρ — literally, in "the middle liver," according to the Greek and Latin idiom. The part affected is often found in the accusative case, the preposition κατα being understood.

† Προπινειν — literally, "to sip first." It was customary with the Greeks, in drinking one to another, for the person *pledging* (προπινων) to drink part of the cup; after which the person *pledged* (αντιπροπινων), drank the remainder. It was also usual to drink to persons *absent*.

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σας χιτῶνα ὑπερ αυχενος παπῦρῳ, διακονεῖτω
bound *the*-vest upon *my*-neck with-papyrus, let-him-serve
μοι μεθυ. Γαρ οἷα ἁρματος τροχος, βιοτος τρεχει
to-me wine. For like a-chariot's wheel, life runs
κυλισθεις· δε κεισομεσθα, ολιγη κονις, οστεων
rolled-*along*: and we-shall-lie, a-little dust, *our*-bones
λυθεντων. Τι δεῖ σε μυριζειν λιθον;
being-dissolved. What needs *for*-thee to-anoint a-stone?
δε τι χεειν ματαια γῇ; Μᾶλλον
and what to-pour vain-*libations* on-*the*-ground? Rather
μυρισον εμε, ὡς ετι ζῶ, δε πυκασον κρᾶτα ῥοδοις,
anoint me, whilst yet I-live, and heap *my*-head with-roses,
δε καλει ἑταιρην. Ερως, πριν με-απελθεῖν εκει
and call *my*-mistress. *O*-Cupid, before I-go-away thither
ὑπο χορειας νερτερων, θελω σκεδασαι
to dances of-*the*-*shades*-below, I-wish to-disperse
μεριμνας.
my-cares.

Ε′—ΕΙΣ ΡΟΔΟΝ.
5.—ON THE ROSE.

Μιξωμεν το ῥοδον, το τῶν Ἐρώτων, Διονυ-
Let-us-mingle the Rose, the *Rose* of-the Loves, with-Bac-
σῳ. Ἁρμοσαντες το ῥοδον, το καλλιφυλλον,
chus. Having-fitted the Rose, the beautiful-leafed,
κροταφοισιν, πινωμεν, γελῶντες ἁβρα. Το ῥοδον
to-*our*-temples, let-us-drink, laughing softly. The Rose *is*
φεριστον ανθος, ῥοδον μελημα Εαρος.
a-matchless flower, *the*-Rose *the*-darling of-Spring.
Ῥοδα τερπνα και Θεοῖσι· Ῥοδα, τοῖς ὁ
Roses *are*-pleasant even to-Gods: Roses, with-which the

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παῖς Κυθηρης στεφεται* καλους ιουλους, συγχο-
boy of-Venus crowns-his-own beautiful tresses, dancing-
ρευων Χαριτεσσι. Οὖν στεφωμεθα. Λυ-
with *the*-Graces. Therefore let-us-crown-ourselves. Play-
ριζων παρα σοῖς σηκοῖς, Διονυσε, πεπυ-
ing-on-the-lyre near thy fanes, *O*-Bacchus, closely-
κασμενος ῥοδινοισι στεφανισκοις,† χορευσω μετα
covered with-rosy wreaths, I-will-dance with
βαθυκολπου κουρης.
a-deep-bosomed maid.

ϛ′—ΚΩΜΟΣ.
6.—THE REVELRY.

Συναρμοσαντες κροταφοισι ῥοδινους στεφανους-μεν,
Having-fitted to-*our*-temples rosy crowns,
μεθυομεν, γελῶντες ἁβρα. Δε κουρα
we-deeply-drink-of-wine, laughing softly. And a-maiden
χλιδανοσφυρος, φερουσα θυρσους βρεμοντας κατα-
delicate-ancled, carrying wands rustling with-
κισσοισι πλοκαμοις, χορευει ὑπο βαρβιτῳ·‡ ἁμα-δε
ivy leaves, dances to *the*-harp: whilst

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* Στεφεται — "crowns for himself," the middle voice implying that the subject acts *on* or *for* itself.

† Στεφανισκοις—literally, "coronet," from στεφανος· the termination in ισκος having a *diminutive* force.

‡ Ὑπο βαρβιτῳ. The preposition ὑπο has here a twofold reference: implying on the one hand the *subordination* of the dancer *to* the music — on the other, the *effect* produced on the dancer *by* the music.

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ἁβροχαιτας κοῦρος, ἁδυ-πνεοντων στοματων, προ-
a-soft-haired youth, of-sweetly-breathing lips, pours-
χεει λιγειαν ομφαν, αθῦρων κατα πηκτιδων.*
forth a-thrilling note, playing on *the*-recds.
Δε ὁ χρυσοχαιτας ὁ-Ερως, μετα τοῦ καλοῦ Λυαιου,
And the golden-haired Cupid, with the beautiful Bacchus,
μετα τῆς καλῆς Κυθηρης, μετεισι, χαιρων, τον
with the beautiful Venus, attends, rejoicing, the
κῶμον επηρατον γεραιοῖς.
revelry delightful to-old-men.

Z′—ΕΙΣ ΕΡΩΤΑ.
7.—ON CUPID.

Ερως, χαλεπῶς ῥαπιζων με ὑακινθινῃ ῥαβδῳ,
Cupid, smartly striking me with-hyacinthine staff,
εκελευσε συντροχαζειν. Δε ἱδρως τεῖρε με
bade-*me* to-run-with-*him*. But exhaustion overcame me
τροχαοντα δια οξεων αναυρων ξυλοχων-τε και
running through fierce torrents and-coppices and
φαραγγων. Δε κραδιη ανεβαινε αχρις
dells. And *my*-heart was-mounting even-to
ῥινος, και αν-απεσβην. Δε ὁ-Ερως, σειων
my-nostrils, and I-should-have-perished. But Cupid, fanning
μετωπα απαλοῖς πτεροῖσι, εἶπε, "——
my-forehead with-*his*-tender wings, said, "*No more*,
γαρ συ ου-δυνῃ φιλῆσαι."
for thou art-unable to-love."

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* Πηκτιδων—from πηγνυμι, to join. The instrument appears to be the same as the "calami compagine juncti" of Ovid.

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Η'.—ΕΙΣ ΠΕΡΙΣΤΕΡΑΝ.
8.—ON A DOVE.

Ερασμιη πελεια, ποθεν, ποθεν πετασσαι; Ποθεν
Lovely Dove, whence, whence art-thou-flying? Whence
θεουσα επι ηερος, πνεεις-τε, και ψεκαζεις
careering on air breathest-thou, and distillest
τοσουτων μυρων;* Τις ει; δε τι μελει
so-many perfumes? Who art-thou? and what concerns
σοι;—Ανακρεων επεμψε με προς παιδα, προς
thee?—Anacreon sent me to a-youth, to
Βαθυλλον, αρτι τον κρατουντα† και τυραννον των-
Bathyllus, of-late the ruler and tyrant of-
άπαντων. Η-Κυθηρη πεπρᾱκε‡ με, λαβουσα
all. Cythera has-sold me, having-received-*for-me*
μικρον ὑμνον. Δε εγω διακονῶ Ανακρεοντι τοσαυτα·
a-little song. And I minister to-Anacreon *in*-such-*things*:
και νυν, ὁρᾷς, κομιζω εκεινου επιστολας. Και
and now, you-see, I-am-conveying his letters. And
φησιν, ποιησειν με ελευθερην ευθεως. Δε εγω,
he-says, he-will-make me free immediately. But I,

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* Μυρων. When a *part* only of the object is intended, the genitive case is used in Greek with verbs which govern the accusative. So also in French, *du, de la*, is partitive.

† Κρατεω and such verbs take a *genitive* case, as involving the idea of a comparative.

‡ Πεπρακε. The use of the *perfect* tense implies that the dove still belongs to Anacreon: otherwise the *aorist* might be used. In this double form of past time, the Greek language is superior to the Latin.

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και ην αφῃ με, μενῶ παρα αυτῳ δουλη. Γαρ τι
even if he-dismiss me, will-stay by him *as-his*-slave. For what
δεῖ με πετασθαι κατα ορη-τε και αγρους, και
needs *for*-me to-fly over mountains and fields, and
καθιζειν δενδρεσι, φαγοῦσαν τι αγριον; Τα-νῦν
to-settle on-trees, eating any wild-*thing*? Now
μεν εδω αρτον, αφαρπασᾶσα χειρῶν
indeed I-eat bread, having-snatched-*it*-out of-the-hands
Ανακρεοντος αυτοῦ. Δε διδωσι μοι πιεῖν τον
of-Anacreon himself. And he-gives to-me to-drink the
οἶνον, ὁν προπῖνει. Δε πιοῦσα, αν-χορευω,
wine, which he-pledges. And having-drank, I-may-dance,
και συσκιαζω δεσποτην εμοῖσι πτεροῖσι· δε κοι-
and over-shadow *my*-master with-my wings: and re-
μωμενη καθευδω επι τῳ βαρβιτῳ αυτῷ. Εχεις
posing-myself I-sleep upon the harp itself. Thou-hast
ἁπαντα· απελθε· εθηκας με, Ανθρωπε, λαλι-
all: depart: thou-hast-made me, *O*-Man, more-
στεραν και κορωνης.
prattling even than-a-crow.

ἡ.—ΕΙΣ ΤΟΝ ΟΝΕΙΡΟΝ ΕΑΥΤΟΥ.
9.—ON THE DREAM OF HIMSELF.

Εγκαθευδων δια νυκτος ἁλιπορφυροις ταπησι,
Slumbering by night on-sea-purple carpets,
γεγανυμενος Λυαιῳ, εδοκουν ακροισι-ταρσοῖς εκ-
being-charmed with-Bacchus, I-seemed on-tiptoe to-
τανῦειν ωκυν δρομον, αθῦρων μετα παρθενων.
strain a-swift course, sporting with virgins.
Δε παῖδες ἁπαλωτεροι Λυαιου επεκερτομουν,
But youths more-tender than-Bacchus cut-*me*-to-the-heart,

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λεγοντες δακεθῦμα* μοι δια εκεινας τας καλας.
speaking reproaches to-me because-of them the fair-ones.
Δε εξ ὑπνου, παντες φυγον με εθελοντα φι-
But *waked*-from sleep, all fled me wishing to-
λῆσαι. Δε ὁ τλημων μεμονωμενος, ηθελον
love. And *I*-the wretched-*one* being-left-alone, I-wished
καθενδειν παλιν.
to-slumber again.

Ι'.—ΕΙΣ ΕΡΩΤΑ ΚΗΡΙΝΟΝ.
10.—ON A WAXEN CUPID.

Τις νεηνιης επωλει κηρινον Ερωτα· δε εγω,
A-certain youth was-selling a-waxen Cupid: and I,
παραστας οἱ, εφην, Ποσου θελεις
having-stopped-near him, said, At-how-much wilt-thou
εκπριωμαι το τευχθεν σοι; Ὁ-δε εἶπε,
that-I-buy the-*work* wrought by-thee? And-he said,
Δωριαζων,† Λαβε αυτον οπποσου λῆς. Δε ὁπως
speaking-Doric, Take him for-what you-list. But that
αν-εκμαθῃς πᾶν, ουκ-ειμι κηροτεχνης· αλλα ου-θελω
you-may-know all, I-am-not a-wax-worker: but I-wish-not
συνοικῆν παντορεκτᾳ Ερωτι. Δος οὖν, δος αυτον
to-live-with all-craving Cupid. Give then, give him
ἡμῖν δραχμῆς, καλον συνεννον. Δε συ,
to-us for-a-drachma, *as*-a-beautiful comrade. And thou,

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* Δακεθυμα — literally, "soul-biting *words*," from δακνω, to bite, and θυμος, soul.

† Δοριαζων. The Doric dialect was the most ancient of the four, or rather, was originally the *common* language in all Greece; which may account for its remarkable broadness and harshness.

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Ερως, πυρωσον με ευθεως,—ει-δε μη, συ τα-
Cupid, fire me forthwith,—if not, thou shalt-
κηση κατα φλογος.
be-melted by flame.

ΙΑ'.—ΕΙΣ ΕΑΥΤΟΝ.
11.—ON HIMSELF.

Αἱ γυναῖκες λεγουσιν, Ανακρεων, εἶ γερων·
The women say, Anacreon, thou-art an-old-man;
Λαβων εσοπτρον,* αθρει κομας-μεν ουκετι ου-
Having-taken a-mirror, view *thy*-locks no-longer exist-
σας, δε σευ μετωπον ψιλον. Δε εγω ουκ-οἶδα
ing, and thy forehead bald. But I know-not-of
τας κομας μεν, ειτε εισιν, ειτε απῆλθον·
the locks indeed, whether they-exist, or are-gone-away:
δε τοῦτο οἶδα, ὡς πρεπει τῶ γεροντι παιζειν
but this I-know, that it-becomes the old-man to-play
τα τερπνα μᾶλλον ὁσῳ τα μοιρης
the pleasant-*parts* *so-much*-the-more as those of-fate
πελας.†
draw-nearer.

ΙΒ'.—ΕΙΣ ΧΕΛΙΔΟΝΑ.
12.—ON A SWALLOW.

Τι θελεις ποιησω σοι· τι σοι,
What wilt-thou I-should-do with-thee: what with-thee,
λαλη χελῖδων; Θελεις, λαβων,
prattling swallow? Wilt-thou *that*, having-seized-*thee*,

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* Εσοπτρον. Ancient mirrors were commonly of polished brass.

† Πελας. The word μᾶλλον, more, must be understood as repeated with πελας, near.

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ψαλιξω τα ταρσα σευ, τα κοῦφα; η
I-should-clip these wings of-thine, these light-*wings*? or
μᾶλλον, ὡς εκεῖνος ὁ-Τηρευς,* εκϑεριζω την-σευ
rather, like that Tereus, should-cut-off thy
γλῶσσαν ενδοθεν; Τι αφηρπασας Βαϑυλ-
tongue from-within? Why didst-thou-snatch Bathyl-
λον μευ καλῶν ονειρων φωναῖς ὑπορϑριαισι;
lus *from*-my beautiful dreams by-*thy*-notes before-the-dawn?

ΙΓ'. — ΕΙΣ ΕΡΩΤΑ
13. — ON CUPID.

Θελω, θελω φιλῆσαι· Ερως επειθε με φιλεῖν· δε
I-wish, I-wish to-love: Cupid was-urging me to-love; but
εγω, εχων αβουλον νοημα, ουκ-επεισϑην.
I, having an-inconsiderate mind, was-not-persuaded.
Ὁ-δε ευϑυ, αρας τοξον και χρυσεην
And-he forthwith, having-taken-up *his*-bow and golden
φαρετρην, προ-εκαλεῖτο με μαχῃ. Και εγω, λα-
quiver, challenged me to-battle. And I, having-
βων επι ωμων ϑωρηκα, ὁπως Αχιλλευς, και
taken on *my*-shoulders a-cuirass, like Achilles, and
δοῦρα, και βοειην,† εμαρναμην Ερωτι. Εβαλλε,
javelins, and a-buckler, combated with-Cupid. He-shot,

---

* Anacreon adopts the less usual acceptation of the fable; implying that Philomela, the sister-in-law of Tereus, was transformed into a *swallow*.

† The distinction of Greek participles is one of the principal difficulties of a translation professing to represent each word in its proper part of speech. It is usual to render both the *aorist* and *perfect* participles, as αρας and ῆρκως, by the same english "*having* taken up:" but the aorist participle having no reference to present time, may be

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δε εγω εφευγον, δε ὡς εἶχε ουκ-ετι οϊστους,
and I was-fleeing, but when he-had no-longer *any*-arrows,
ησχαλλεν· εἶτα αφῆκεν ἑαυτον εις βελεμνον, δε
he-grieved: then he-hurled himself for a-weapon, and
μεσος εδῦνε μευ καρδιης, και ελῦσε με. Δε
midmost he-entered my heart, and unnerved me. But
ματην εχω βοειην·* γαρ τι βαλωμεθα
in-vain have-I a-shield: for why should-we-be-smitten
εξω, μαχης εχουσης με εσω.
outwardly, a-fight engaging me within.

ΙΔ.—ΕΙΣ ΤΟ ΖΗΝ ΑΦΘΟΝΩΣ.
14.—ON LIVING WITHOUT ENVY.

Ου-μελει μοι Γυγαο,† τοῦ ανακτος Σαρδιων,
It-recks-not me of-Gyges, the king of-Sardis,
ουτε χρυσος αἱρεει με, ουδε φθονῶ τυραννοις.
neither does-gold -win me, nor do-I-envy tyrants.
Εμοι μελει καταβρεχειν ὑπηνην μυροισι.‡
Me it-concerns to-bedew *my*-beard with-perfumes.
Εμοι μελει καταστεφειν καρηνα ῥοδοισι. Το-
Me it-concerns to-crown *my*-head with-roses. To-

---

generally known by its admitting the translation "*When he had* taken up,"—corresponding to the Latin *quum sumpsisset*

* Βοειην—literally "a bull-hide:" of which material shields were chiefly made.

† Γυγαο—Gyges, an ancestor of Crœsus king of Lydia, was, like him, proverbial for his riches.

‡ Μυροισι. The Greeks, after bathing before an entertainment, anointed the several parts of the body with costly unguents of *different* kinds.

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σημερον μελει μοι· δε τις οϊδε το αυριον; Εως
day concerns me: and who knows the morrow? Whilst
οὖν εστι ετι ευδία, και πῖνε, και κυβευε,
therefore it-is yet fair-weather, both drink, and throw-dice,
και σπενδε τῷ-Λυαιῳ· μη νοῦσος, ην τις
and pour-libations to-Bacchus: lest disease, if any
ελθῃ, λεγῃ, Δεῖ σε μη πινειν.
come, should-say, It-needs thee not to-drink.

ΙΕ'.—ΕΙΣ ΕΑΥΤΟΝ.
15.—ON HIMSELF

Οἱ-μέν λεγουσιν τον ἡμιθηλυν Αττιν* εκμανῆναι,
Some say that the-effeminate Attys was-maddened,
βοῶντα καλην Κυβηβην εν ουρεσι. Οἱ-δε
calling-on beautiful Cybele among *the*-mountains. And-some
πιοντες λαλον ὑδωρ δαφνηφοροιο Φοιβου
after-drinking *the*-babbling water of-laurel-bearing Phœbus
παρα οχθαις Κλαρου,† μεμηνοτες, βοῶσιν.
near *the*-banks of-Clarus, having-become-mad, call-aloud.
Δε εγω, κορεσθεις τοῦ-Λυαιου, και τοῦ-μυρου, και
But I, satiated of-Bacchus, and of-perfume, and
τῆς-εμῆς εταιρης, θελω, θελω μανῆναι.
my mistress, I-wish, I-wish to-be-mad.

---

* Αττιν—Attys, a shepherd of Phrygia, beloved by Cybele the mother of the Gods, was punished for infidelity with madness.

† Κλαρου—Claros, a town of Ionia, was famous for a lake sacred to Apollo.

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Ις'.—ΕΙΣ ΕΑΥΤΟΝ
16.—ON HIMSELF.

Συ μεν λεγεις τα Θηβης, ὁ-δε αὖ
Thou indeed tellest the-*fortunes* of-Thebes, and-he again
αὖτας Φρυγῶν· δε εγω εμας ἁλωσεις. Ουχ
the-shouts of-Phrygians: but I my-own captivities. Not
ἱππος ωλεσεν με, ου πεζος, ουχι νῆες· δε αλλος
horse destroyed me, not foot, not ships: but another
καινος στρατος βαλων με απο ομματων.
new army shooting me from eyes.

ΙΖ'.—ΕΙΣ ΑΡΓΥΡΟΥΝ ΠΟΤΗΡΙΟΝ.
17.—ON A SILVER CUP.

Τορευσας τον αργυρον, Ἡφαιστε, ποιησον μοι
Enchasing the silver, *O*-Vulcan, make for-me
ουχι πανοπλιαν μεν, (γαρ τι μαχαισι
not full-armour indeed, (for what *is there* to-battles
και εμοι;) — δε κοῖλον ποτηριον· βαθῦνον, ὁσον
and to-me?) — but a-hollow cup: deepen-*it*, as-much-as
δυνῃ. Δε ποιει μοι κατα αυτο μητε αστρα
thou-art-able. And make for-me upon it neither stars
μητε ἁμαξας, μη στυγνον Ωριωνα.* Τι μελει μοι
nor wains, nor hateful Orion. What recks-it me

---

* Alluding to the emblazonry of the shield of Achilles, as described in *Iliad* xviii. v. 486.

"The Pleiads, Hyads, with the Northern Team,
And great Orion's more refulgent beam."—*Pope.*

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Πλειαδων; Τι-δε αστερος Βοωτεω; Ποιησον
of-*the*-Pleiads? And-what of-*the*-star of-Boötes? Make
κατα αυτο αμπελους μοι, και βοτρυας, και Μαι-
on it vines for-me, and clusters, and Bac-
ναδας τρυγωδεῖς' δε ποιει ληνον οινου, και
chants stained-with-grapes: and make a-press for-wine, and
Ερωτα και Βαθυλλον, ὁμοῦ καλῷ Δυαιῳ,
Cupid and Bathyllus, together with-beautiful Bacchus,
πατοῦντας χρυσεους.
treading *all* golden.

ΙΗ'.—ΕΙΣ ΤΟ ΑΥΤΟ.
18.—ON THE SAME.

Καλλιτεχνα, τορευσον ἡδυ κυπελλον Εαρος·
Elegant-artist, enchase a-sweet cup of-Spring:
Ὡρην τα-πρῶτα φερουσαν ἡμῖν τέρπνα ῥοδα. Δε
the-Season first bringing to-us pleasant roses. And
ἁπλωσας τον αργυρον, ποιει τερπνον ποτον
having-simply-wrought the silver, make a-pleasant goblet
μοι. Τῶν-τελετῶν, μη-τορευσῃς μοι ξενον,
for-me. Of rites, enchase-not for-me *aught* foreign,
παραινῶ· μη φευκτον ἱστορημα. Μᾶλλον ποιει
I-beseech *thee*: nor a-revolting story. Rather make
ἡμῖν Ευϊον-τε (γονην Διος), Κυπριν-τε
for-us both-Bacchus (offspring of-Jove), and-Venus
μυστιν ποθων, συγκροτοῦσαν Ὑμεναιους.
priestess of-desires, celebrating Hymeneals.
Χαρασσε ανοπλους Ερωτας, και Χαριτας γελωσας
Carve unarmed Cupids, and Graces laughing

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ὑπο ευπεταλον αμπελον, ευβοτρυον, κομῶσαν.
beneath a-well-spreading vine, well-clustered, leafy.
Συναπτε ευπρεπεις κουρους, αν Φοιβος μη-αθῡρῃ.*
Join-with-*them* graceful youths, if Phœbus sport-not.

ΙΘ'.—ΕΙΣ ΤΟ ΔΕΙΝ ΠΙΝΕΙΝ
19. ON THE NEED TO-DRINK.

Ἡ μελαινα γῆ πινει, δε δενδρεα πινει αυτην·
The black earth drinks, and *the*-trees drink her:
θαλασσα πινει αναυρους, δε ὁ ἡλιος θαλασσαν, δε
the-sea drinks torrents, and the sun *the*-sea, and
σεληνη τον ἡλιον. Τι, ἑταῖροι, μαχεσθε μοι,
the-moon the sun. Why, companions, quarrel-ye with-me,
αυτῷ και θελοντι πινειν;
myself also wishing to-drink?

Κ'.—ΕΙΣ ΚΟΡΗΝ.
20.—ON A GIRL.

Η Ταντᾰλου ποτε εστη, λιθος, εν οχθαις
The-*child* of-Tantalus once stood, a-stone, on *the*-steeps
Φρυγῶν· και παῖς Πανδιονος ποτε επτη,
of-*the*-Phrygians: and *the*-child of-Pandīon once flew,

---

* This clause is commonly interpreted as alluding to the fable of Hyacinthus, a youth slain by Apollo, while playing with him at quoits:—but considering that all the other persons here mentioned are divinities, it may fairly be understood as a compliment to Apollo, implying that his presence alone would be sufficient to personify all youthful beauty.

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ορνις, χελιδων.* Δε εγω ειην εσοπτρον, οπως
as-a-bird, a-swallow. But I would-be a-mirror, that
αει βλεπῃς με· εγω γενοιμην χιτων,
always thou-mayst-look-at me: I would-become a-tunic,
οπως αει φορῇς με· θελω γενεσθαι ὑδωρ,
that always thou-mayst-wear me: I-wish to-become water,
οπως λουσω σε† χρωτα· γενοιμην μυρον,
that I-may-bathe thy skin: I-would-become perfume,
γυναι, οπως εγω αλειψω σε. Δε και ταινιη
O-maiden, that I may-anoint thee. And even a-kerchief
μαστων, και μαργαρον τραχηλῳ, και σανδαλον
of-*thy*-breasts, and pearl-row for-*thy*-neck, and a-sandal
γενοιμην, μονον πατειν με ποσιν.
would-I-become, *so that thou* only tread me with-*thy*-feet.

ΚΑ'.—ΕΙΣ ΕΑΥΤΟΝ.
21.—ON HIMSELF.

Δοτε, δοτε μοι, ω γυναικες, πιειν Βρομιου αμυστι· ‡
Give, give me, O maidens, to-drink of-Bacchus copiously;
γαρ ηδη αναστεναζω προποθεις ὑπο καυματος.
for now I-sigh exhausted by a-burning-heat.
Δε δοτε εκεινου ανθεων· δε τα-μου μετωπα επικαιει
And give-*me* of-his flowers: for my forehead burns-up

---

* Alluding to the fabled metamorphoses of Niobe and Progne.

† The construction is—"that I-may-bathe thee *as-to* skin—(κατα) χρωτα.

‡ Αμυστι, i. e. απνευστι, without taking breath. This does not appear to have been the *usual* mode of yore, as on occasion of such feat, the company applauded the hero, with Ζησειας, "Long life to you."

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στεφανους οἱους πυκαζω. Δε το καῦμα τῶν
wreaths such-as I-closely-twine. But the burning of-the
Ερωτων, τινι σκεπαζω, κραδιη;
Loves, with-what may-I-shroud-*it*, *O-my*-heart?

ΚΒ.'—ΕΙΣ ΒΑΘΥΛΛΟΝ.
22.—ON BATHYLLUS.

Καθισον παρα την σκιην, Βαθυλλε, το δενδρον καλον,
Sit by this shade, Bathyllus, the tree *is*-fair,
δε εσεισε ἁπαλας χαιτας μαλακωτατῳ κλαδισκῳ.
and shakes *its*-tender leaves on-softest twig.
Δε ῥεουσα παρα αυτῳ πηγη πειθοῦς* ερε-
And flowing near it a-fountain of-persuasion pro-
θιζει. Τις οὖν, ὁρῶν, αν-παρελθοι τοιοῦτο
vokes-*to-taste*. Who then, beholding, would-pass-by such
καταγωγιον;
a-retreat?

ΚΓ'—ΕΙΣ ΧΡΥΣΟΝ.
23.—ON GOLD.

Ει γε ὁ πλοῦτος χρυσοῦ παρῆγε το-ζῆν θνητοῖς,
If indeed the wealth of-gold extended life to-mortals,
εκαρτερουν† φυλαττων, ἱνα, αν θανεῖν‡ επελθῃ,
I-would-persist *in*-guarding-*it*, that, if death should-come-up,

---

* Ῥεουσα πειθοῦς. Here "Persuasion" is absolutely *identified* with the "flood;" and the form might perhaps be rendered more clearly "flowing with persuasion,"—like our own expression "flowing with milk and honey."

† To complete the form of speech, the particle *αν* may be understood with the verb *εκαρτερουν*.

‡ *Θανειν*, "to die:" thus many *verbs* are put for *nouns*, though more frequently with the article, as above, *το ζῆν* "to live."

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λαβῃ τι, και παρελθῃ. Δε ει το-πριασθαι
he-may-take something, and pass-by. But if to-purchase
το-ζῆν ουδε-ενεστι θνητοῖς, τι και στεναζω ματην;
life is-not-in mortals, why even do-I-sigh in-vain?
και τι προπεμπω γοους; Γαρ ει πεπρωται
and why do-I-send-forth groans? For if it-is-fated
θανεῖν, τι χρυσος ωφελεῖ με; Γενοιτο εμοι
to-die, what does- gold -avail me? Be-it for-me
πινειν, δε πιοντι ἡδυν οἶνον, συνεῖναι εμοῖς
to-drink, and drinking sweet wine, to-be-with my
φιλοις.
friends.

ΚΔ'.—ΕΙΣ ΕΑΥΤΟΝ.
24.—ON HIMSELF.

Επειδη ετεχθην βροτος, ὁδευειν τριβον βιοτου,
Since I-was-born a-mortal, to-travel *the*-path of-life,
εγνων* χρονον ὁν παρῆλθον, δε ὁν
I-have-learned *the*-time which I-passed, but *that*-which
εχω δραμεῖν, ουκ-οἶδα. Φροντιδες, μεθετε με· εστω
I-have to-run, I-know-not. *Ye*-thoughts, release me: be-there
μηδεν μοι και ὑμῖν. Πριν το τελος
nothing *in common* to-me and you. Before the end
φθασῃ εμε, παιξω, γελασω, χορευσω μετα τοῦ†
prevent me, I-will-play, will-laugh, will-dance with the
καλοῦ Λυαιου.
beautiful Bacchus.

---

* Εγνων. The Greek verb γιγνωσκω, like the Latin *nosco*, signifies the *acquiring* of knowledge: to express therefore the *present possession* of knowledge, the *past* tense εγνων, like *novi*, is employed.

† Though the article combined with a proper name is mostly omitted in translation, yet it may be inserted with propriety to denote a distinction of person or attribute.

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ΚΕ'.—ΕΙΣ ΈΑΥΤΟΝ.
25.—ON HIMSELF.

Οταν πινω τον οἶνον, αἱ-μεριμναι εὑδουσι. Τἱ
When I-am-drinking the wine, cares are-asleep. What
μελει μοι πονων, τι μοι γοων, τι μοι
recks-it to-me of-toils, what to-me of-griefs, what to-me
μεριμνων; Δεῖ με θανεῖν, και αν θελω μη.
of-cares? It-needs me to-die, even if I-wish not.
Δε τι πλανῶμαι τον-βιον; Πιωμεν
Then why should-I-beguile-myself-of life? Drink-we
οὖν τον οἶνον, τον τοῦ καλοῦ Λυαιου. Δε συν
therefore the wine, that of-the beautiful Bacchus. For at
τῳ ἡμᾶς πινειν, αἱ-μεριμναι εὑδουσι.
the-*time* that-we are-drinking, cares are-asleep.

Κϛ'.—ΕΙΣ ΈΑΥΤΟΝ.
26.—ON HIMSELF.

Ὁταν ὁ-Βακχος εισελθῃ, αἱ-μεριμναι εὑδουσιν· δε
When Bacchus has-entered, cares are-asleep: and
δοκῶν εχειν τα Κροισου, θελω αειδειν
thinking-*myself* to-have the-*wealth* of-Crœsus, I-wish to-sing
καλῶς. Δε κισσοστεφης* κεῖμαι, δε πατῶ ἁπαντα
prettily. And ivy-crowned I-lie, and tread-on all-*things*
θυμῳ. Ὁπλιζε, δε εγω πινω. Φερε μοι, ὦ
in-thought. Get-ready, and I drink. Bring me, O

---

* Κισσοστεφης. The Greeks imagined that an ivy wreath prevented any ill effects from intoxication.

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παῖ, κυπελλον· γαρ πολυ κρεῖσσον με κεῖσθαι
boy, a-cup: for *it-is* much better *for*-me to-lie
μεθυοντα η θανοντα.
drunk than dead.

ΚΖ'.— ΕΙΣ ΔΙΟΝΥΣΟΝ.
27.—ON BACCHUS.

Ὁταν Ὁ-Βακχος, ὁ παῖς τοῦ-Διος, ὁ λυσιφρων,
When Bacchus, the son of-Jove, the mind-releaser,
ὁ Λυαῖος, μεθυδωτας, εισελθῃ εις τας-εμας
the Lyæan, giver-of-wine, has-entered into my
φρενας,* διδασκει με χορευειν· δε, ὁ ερασταs
heart, he-teaches me to-dance; but-*I*, the lover
τᾶς-μεθας, εχω και τι τερπνον· και Αφροδῖτα
of-drinking, have also something delightful: and Venus
τερπει με μετα κροτων, μετα ᾠδᾶς, και θελω
delights me with plaudits, *and* with song, and I-wish
χορευειν παλιν.
to-dance again.

ΚΗ'.—ΕΙΣ ΕΑΥΤΟΥ ΕΤΑΙΡΑΝ.
28.—ON HIS OWN MISTRESS.

Αγε, αριστε ζωγραφων, γραφε, αριστε ζωγραφων,
Come, best of-painters, paint, best of-painters,
κοιρανε Ῥοδιης† τεχνης, γραφε την-εμην ἑταιραν
lord of-*the*-Rhodian art, paint my mistress

---

* The Greek φρενες, like the Latin *præcordia*, is used in the plural for various parts about the heart.

† Ῥοδιης τεχνης. The islanders of Rhodes, by the favor of Minerva, were earliest gifted with the arts of painting and sculpture. *Pindar, Ol.* vii.

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απεοῦσαν, ὡς αν-ειπω. Το-πρῶτον γραφε μοι
though-absent, as I-shall-tell-*you*. First paint for-me
τριχας απαλας-τε και μελαινας· δε αν ὑ κηρος
locks both-soft and black: and if the wax
δυνηται, γραφε και πνεουσας μυρου. Δε γραφε
admit, paint-*them* also breathing of-perfume. And paint
ελεφαντινον μετωπον, εξ ὁλης παρειῆς, ὑπο
an-ivory forehead, *rising*-from a-perfect cheek, beneath
πορφυραισι χαιταις. Δε μη-διακοπτε μοι μητε
dark ringlets. And part-not for-me nor
μισγε το μεσοφρυον. Δε εχετω, ὁπως
confound the interval-of-the-brows. But let-it-have, as
εκεινη, το συνοφρυ λεληθοτως, δε ιτυν
she-*has*, the meeting-of-the-brows imperceptibly, and *the*-rim
βλεφαρων κελαινην. Δε νῦν ποιησον το βλεμμα
of-*the*-eyelids black. And now make the glance
αληθῶς απο τοῦ-πυρος· ἁμα γλαυκον, ὡς Αθηνης,
really of fire: at-once blue, as Minerva's,
δε ἁμα ὑγρον, ὡς Κυθηρης. Γραφε ῥῖνα και
and at-once humid, as Cythera's. Paint a-nose and
παρειας, μιξας ῥοδα τῷ-γαλακτι. Γραφε χεῖλος, οἷα
cheeks, blending roses with-milk. Paint a-lip, like
Πειθοῦς, προκαλουμενον φιλημα. Δε εσω τρυ-
Persuasion's, provoking a-kiss. And within the-
φερου γενειου, πᾶσαι Χαριτες πετοιντο περι
delicate chin, let- all *the*-Graces flit around
Λυγδινῳ* τραχηλῳ. Το λοιπον, στολισον αυτην
the-marble neck. *For*-the rest, array her

---

* Λυγδινῳ—literally, "the Lygdine neck;" the marble of *Paros* was called "Lygdine."

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ὑποπορφυροισι πεπλοις· δε διαφαινετω ολιγον
in-purple robes: and let-shine-through a-little
σαρκῶν, ελεγχον το σῶμα. Απεχει· γαρ βλεπω
of-*her*-flesh, evincing the form. Desist: for I-see
αυτην. Ταχα, κηρε, και-λαλησεις.
herself. Soon, *O*-Wax, thou-wilt-even-speak.

ΚΘ'.—ΕΙΣ ΕΡΩΤΑ.
29.—ON CUPID.

Αἱ Μοῦσαι, δησᾶσαι τον-Ερωτα στεφανοισι, παρε-
The Muses, having-bound Cupid with-garlands, deli-
δωκαν τῳ̃-Καλλει. Και νῦν ἡ-Κυθερεια, φερουσα
vered-*him* to-Beauty. And now Venus, bearing
λυτρα, ζητεῖ λυσασθαι τον-Ερωτα. Δε και αν
ransoms, is-seeking to-redeem Cupid. But even if
τις λυσῃ αυτον, ουκ-εξεισι, δε μενεῖ·
any-one should-free him, he-will-not-go-away, but will-stay:
δεδιδᾶκται δουλευειν.
he-has-been-taught to-be-a-slave.

Λ'.—ΕΙΣ ἙΑΥΤΟΝ.
30.—ON HIMSELF.

Αφες με, τους Θεους,* πιεῖν σοι, πιεῖν
Permit me, *by*-the Gods, to-drink to-thee, to-drink
αμυστι. Θελω, θελω μανῆναι. Αλκμαιων-τε
copiously. I-wish, I-wish to-rave. Both-Alcmæon

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* The particle νη may be understood before the words τους Θεους, according to the usual form of adjuration.

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εμαινετο, και ὁ λευκοπους*Ορεστης—κτανοντες
was-raving, and *so was* the white-footed Orestes—having-killed
τας-μητερας. Δε εγω, κτας μηδενα, δε πιων
their-mothers. But I, having-killed no-one, but drinking
ερυθρον οἶνον, θελω, θελω μανῆναι. Ἡρακλῆς
ruddy wine, I-wish, I-wish to-rave. Hercules
πριν εμαινετο, κλονῶν δεινην φαρετρην, και
erewhile was-raving, rattling *his*-dread quiver, and
Ιφιτειον τοξον. Αιας πριν εμαινετο, κραδαινων
Iphitēan bow. Ajax erewhile was-raving, brandishing
μετα ασπιδος την μαχαιραν Ἑκτορος.† Δε
with *his*-shield the sword of-Hector. But
εγω, εχων κυπελλον, και τοῦτο στεμμα χαιταις, ου
I, holding a-cup, and this chaplet in-*my*-locks, not
τοξον, ου μαχαιραν,—θελω,—θελω μανῆναι.
bow, not sword, — I-wish, — I-wish to-rave.

ΛΑ'.—ΕΙΣ ΤΟΥΣ 'ΕΑΥΤΟΥ ΕΡΩΤΑΣ.
31.—ON HIS OWN LOVES.

Ει επιστασαι κατειπεῖν παντα φυλλα δενδρων,
If thou-art-skilled to-tell all leaves of-trees,
ει εὑρεῖν το ημαϑῶδες τῆς ὁλης θαλασσης, ποιῶ
if to-discover the sandiness of-the whole sea, I-make

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* Λευκοπους—This epithet of Orestes has puzzled the commentators: the most natural explanation seems to be, that he wandered "*bare*-footed" in his madness.

"Alp is but known by the white arm bare."
Siege of Corinth.

† Ἑκτορος—Alluding to the fatal exchange of presents between Hector and Ajax Telamon. *Iliad* viii.

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σε μονον λογιστην τῶν-εμων ερωτων. Πρῶτον
thee alone *the*-reckoner of-my loves. First
μεν εξ Αθηνῶν, θες εικοσιν ερωτας, και
indeed from Athens, put-*down* twenty loves, and
πεντεκαιδεκα αλλους· δε επειτα εκ Κορινθου, θες
fifteen others: and then from Corinth, put-*down*
ὁρμαθους ερωτων· γαρ εστι Αχαϊης ὁπου
catalogues of-loves: for it-is *a-city* of-Achaia where
γυναῖκες καλαι. Δε τιθει μοι Λεσβιους, και
women *are* fair. And put for-me Lesbian *loves*, and
μεχρι τῶν Ιωνων και Καριης Ῥοδου-τε, δισχι-
as-far-as the Ionians and Caria and-Rhodes, two-
λιους ερωτας. Τι φῃς; —αει θες κηρῷ·
thousand loves. What sayst-thou?—still add to-*the*-wax.
Ου πω ελεξα Συρους, ου πω ποθους Κανω-
Not yet have-I-told *my*-Syrian, not yet *my*-passions at-Ca-
βου, ου τῆς-Κρητης εχουσης ἁπαντα, ὁπου
nopus, not *those* at-Crete possessing all-*things*, where
Ἐρως εποργιαζει πολεσσι. Τι; θελεις
Love holds-orgies in-*the*-cities. What? wilt-thou
αριθμῶ σοι τους αὖ εκτος Γαδειρων, τῶν
that-I-number to-thee those again beyond Gadira, *those* of-the
Βακτριων τε και Ινδῶν, ερωτας εμῆς ψυχῆς;
Bactrians also and Indians, loves of-my soul?

ΑΒ'.—ΕΙΣ ΧΕΛΙΔΟΝΑ.
32.—ON A SWALLOW.

Συ μεν, φιλη Χελῑδων, μολοῦσα ετησιη, πλεκεις
Thou indeed, dear Swallow, coming yearly, weavest
καλῖην θερει· δε αφαντος χειμῶνι, εἶς η
a-nest in-summer: but invisible in-winter, goest either

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επι Νειλον, η επι Μεμφιν. Δε Ερως αει πλεκει
to Nile, or to Memphis. But Love ever weaves
καλιην εν μευ καρδιῃ. Ὁ-μεν ποθος πτεροῦται,
his-nest in my heart. One passion is-fledged,
ὁ-δε εστιν ακμην ωον, ὁ-δε ηδη ἡμιλεπτος
another is just an-egg, another *is* now half-hatched.
Δε αιει γιγνεται βοη κεχηνοτων νεοττῶν. Οἱ-δε
And ever there-is-made a-cry of-gaping young. The
μειζονες τρεφουσι μικρους Ερωτιδεῖς. Οἱ-δε,
greater rear little Lovelings. And-these,
τραφεντες, ευθυς κυουσιν αλλους παλιν. Τι οὖν
being-reared, forthwith produce others again. What then
γενηται μῆχος; γαρ ου-σθενω εκβοῆσαι τοσ-
may-be a-remedy? for I-have-not-strength to-proclaim so-
ουτους ερωτας.
many loves.

ΛΙ.'—ΕΙΣ ΚΟΡΗΝ.

33.—TO A GIRL.

Μη-φυγῃς με, ὁρῶσα την-πολιαν εθειραν· μηοε,
Fly-not me, seeing *my*-hoary hair: neither,
ὁτι ακμαῖον ανθος ὡρας παρεστι σοι, διωξῃς
because *the*-primy flower of-beauty is-with thee, repulse
τα-εμα φιλτρα. Ὁρα, και εν στεφανοισιν ὁπως
my wooing. See, even in garlands how
πρεπει τα λευκα κρινα πλακεντα ῥοδοις.
becoming-are the white lilies twined with-roses.

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ΛΔ'.—ΕΙΣ ΤΗΝ ΕΥΡΩΠΗΝ.
34.—ON EUROPA.

Ουτος ὁ-ταῦρος, ὦ παῖ, δοκεῖ μοι εἶναι τις Ζευς·*
This bull, O boy, appears to-me to-be some Jove;
γαρ φερει αμφι νωτοις Σιδωνιην γυναῖκα. Δε
for he-carries on *his* back a-Sidonian woman. And
περᾷ ευρυν ποντον, δε τεμνει κῦμα χηλαῖς.
he-passes *the*-wide sea, and cuts *the*-wave with-*his*-hoofs.
Δε αλλος ταῦρος ελασθεις εξ αγελης, ει-μη
And another bull driven from *the*-herd, except
γε εκεῖνος μονος, ουκ-αν-επλευσε την
indeed that only, would-not-have-sailed the
θαλασσαν.
sea.

ΛΕ'.—ΕΙΣ ΤΟ ΖΗΙΝ ΑΝΕΙΜΕΝΩΣ.
35.—ON LIVING CARELESSLY.

Τι διδασκεις με τους νομους και αναγκας
Why teachest-thou me the laws and constraints
ῥητορων; δε τι μοι τοσουτων λογων
of-rhetoricians? and what-*recks-it* me of-so-many arguments
τῶν-ωφελουντων μηδεν; μᾶλλον διδασκε πινειν
profiting nothing? rather teach-*me* to-drink
ἁπαλον πομα Λυαιου· μᾶλλον διδασκε παιζειν
a-delicious draught of-Bacchus: rather teach-*me* to-sport
μετα χρυσῆς Αφροδῖτης. Πολιαι στεφουσι καραν.
with golden Venus. Hoary-*hairs* crown *my*-head.

* Τις Ζευς. Suppose in view a picture or medal illustrating the story of Europa, who was fabled to have been carried off by Jupiter under the form of a bull, from Phœnicia to the island of Crete.

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Δος ὑδωρ, βαλε οἶνον, ὦ παῖ·* καρωσον μου
Give water, pour wine, O boy: compose my
την-ψυχην. Βραχυ καλυπτεις μη
soul. A-little-*while*-*hence* thou-coverest *one* not
ζῶντα· ὁ θανων ουκ-επιθῦμεῖ.
living: the dead *man* desires-not.

Λϛ'.— ΕΙΣ ΤΟ ΕΑΡ.
36.—ON THE SPRING.

Ιδε πῶς, Εαρος φανεντος, Χαριτες βρυουσι
See how, Spring appearing, *the*-Graces scatter
ῥοδα. Ιδε, πῶς κῦμα θαλασσης ἀπαλυνεται γαληνῃ.
roses. See, how *the*-wave of-*the*-sea is-softened to-a-calm.
Ιδε, πῶς νῆσσα κολυμβᾶ. Ιδε, πῶς γερανος
See, how *the*-duck is-diving. See, how *the*-crane
ὁδευει, δε Τιταν ελαμψεν αφελῶς. Σκιαι
is-journeying, and *the* Sun has-shone-out openly. Shadows
νεφελῶν δονοῦνται, δε τα εργα βροτων
of-clouds are-dispersed, and the works of-mortals
ελαμψε. Γαῖα προκυπτει καρποῖσι· καρπος
have-shone-out. Earth buds-forth with-fruits· *the*-fruit
ελαιας προκυπτει. Το νᾶμα Βρομιου στεφεται.
of-*the*-olive buds-forth. The fount of-Bacchus is-crowned.
Κατα φυλλον, κατα κλῶνα, καρπος καθελων
Amid leaf, amid branch, fruit forcing-*them*-down
ηνθισε.
has-flourished.

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* Hesychius says it was so usual in the primitive ages, to employ *young* persons of both sexes in all ministration, that the terms παιδες and παιδισκαι, boys and maids, became almost synonymous with δουλοι, servants. So likewise in French *garçon* corresponds to *waiter*.

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ΛΖ'.—ΕΙΣ ΕΑΥΤΟΝ.
37.—ON HIMSELF.

Εγω ειμι γερων μεν, δε πινω πλεον νεων·
I am old indeed, but I-drink more than-young-*men*:
και αν δεηση με χορευειν, εχω τον ασκον*
and if it-be-required me to-dance, I-hold the flask
σκῆπτρον· δε ὁ ναρθηξ εστιν ουδεν. Ὁ
as-a-sceptre: but the staff is nothing. The-*man*
μεν θελων μαχεσθαι, παρεστω και μαχεσθω.
indeed wishing to-fight, let-him-be-here and fight.
Φορησον κυπελλον, εμοι, ὦ παῖ, εγκερασας ἡδυν
Bring a-cup to-me, O boy, having-mingled sweet
μελιχρον οἶνον. Εγω ειμι γερων μεν, χορευσω
honeyed wine. I am old indeed, I-will-dance
εν μεσοισι, μιμουμενος Σειληνον.
in *the*-midst, imitating Silenus.

ΛΗ'.—ΕΙΣ ΕΡΩΤΑ.
38.—ON CUPID.

Ποτε Ἐρως ουκ-εἶδεν μελιτταν κοιμωμενην εν
Once Cupid did-not-see a-bee reposing among
ῥοδοισι, αλλα ετρωθη· δε δηχθεις τον δακτυλον
roses, but was-wounded: and being-stung *in*-the finger
τᾶς-χειρος, ωλολυξε· δε δραμων, και πετασθεις
of-*his*-hand, he-screamed: and having-run, and flown

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* Ασκον—literally, "bladder," of which material the wine-vessels of the ancients generally consisted.

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προς την καλην Κυθηρην, εἶπεν, Ολωλα, μᾶτερ,
to the beautiful Venus, he-said, I-am-killed, mother,
ολωλα, και αποθνησκω. Μικρος πτερωτος οφις
I-am-killed, and I-die. A-little winged serpent
ετυψε με, ὁν οἱ γεωργοι καλοῦσι μελιτταν.
pierced me, which the husbandmen call a-bee.
Ἡ-δε εἶπεν, Ει το κεντρον το-της μελιττας πονεῖ,*
But-she said, If the sting of-the bee pains-*thee*,
ποσον, δοκεῖς, πονοῦσιν, ὁσους συ,
how-much, think-you, do-they-suffer, as-many-as thou,
Ερως, βαλλεις;
Cupid, woundest!

ΛΘ'.—ΕΙΣ ἙΑΥΤΟΝ
39.—ON HIMSELF.

Ὁτε εγω πιω τον οἶνον, τοτε μεν ιανθεν ἦτορ
When I drink the wine, then my warmed heart
αρχεται λιγαινειν Μουσας. Ὁτε εγω πιω τον,
begins to-echo *the*-Muses. When I drink the
οἶνον, μεριμναι πολυφροντιδες-τε βουλαι απορίπ-
wine, cares and-many-thoughted counsels are-cast-
τονται ες ἁλικτυπους αητας. Ὁτε εγω πιω τον
off to sea-beating blasts. When I drink the
οἶνον, τοτε λυσιπημων Βακχος δονεει με εν
wine, then woe-dissolving Bacchus whirls me in
πολυανθεσιν αυραις, γανωσας μεθῃ. Ὁτε εγω
many-flowered breezes, charming with-delirium. When I

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* Here the verb πονεῖν in the former clause has an *active* signification; in the latter a *passive*.

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πιω τον οἶνον, πλεξας στεφανους ανθεσι,
drink the wine, having-woven chaplets with-flowers,
δε επιθεις τῳ-καρηνῳ, μελπω γαληνην
and placed-*them*-on *my*-head, I-chaunt *the*-calm
βιοτου. Ὁτε εγω πιω τον οἶνον, τεγξας
of-life. When I drink the wine, having-sprinkled
δεμας ευωδεϊ μυρῳ, δε κατεχων κουρην αγκα-
my body with-fragrant perfume, and clasping a-girl in-*my*-
λαις, αειδω Κυπριν. Ὁτε εγω πιω τον οἶνον,
arms, I-sing-of Venus. When I drink the wine,
ἁπλωσας*-γε τον-εμον νοον ὑπο κυρτοῖσι
having-soothed my soul by embossed
κυπελλοις, τερπομαι θιασῳ κουρων. Ὁτε εγω
cups, I-delight in-a-choir of-youths. When I
πιω τον οἶνον, τοδε μοι το μονον κερδος· τοδε
drink the wine, this *is* to-me the only gain: this
λαβων εγω αποισω. Γαρ μετα παντα,
having-taken I will-bear-away. For after all, *we have*
το-θανεῖν.
to-die.

Μ'.—ΕΙΣ ΣΥΜΠΟΣΙΟΝ.
40.—ON A DRINKING PARTY.

Πιωμεν οἶνον ἱλαροι· δε αναμελψομεν† Βακ-
Let-us-drink wine merry: and let-us-celebrate Bac-
χον, τον εφευρεταν χορειας, τον ποθοῦντα ὁλας
chus, the inventor of-*the*-dance, him longing-for full

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* Απλωσας—more literally, "having smoothed" my soul; as if before wrinkled.

† The *future* of the *indicative* mood is often in poetry interchanged with the *imperative*.

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μολπας, τον ὁμοτροπον Ερωτι, τον ερωμενον
melodies, him congenial-with Cupid, him beloved-of
Κυθηρης· δια ὁν ἡ-μεθη λοχευθη, δια
Cythera: by whom intoxication was-brought-forth, by
ὁν ἡ-χαρις ετεχθη, δια ὁν λυπη αμπαυεται, δια
whom delight was-begotten, by whom grief is-set-at-rest, by
ὁν ανῖα ενναζεται. Οὖν ἁπαλοι παιδες φερουσι
whom pain is-laid-asleep. Therefore tender boys bring
το-μεν κερασθεν* πομα· δε το-αχος πεφευγε,
the mingled draught: and anguish has-fled,
μιχθεν ανεμοτροπῳ θυελλῃ. Λαβωμεν οὖν
mixed with-*the*-wind-roused storm. Let-us-take then
το-μεν πομα, δε μεθῶμεν τας φροντιδας. Γαρ
the draught, and let-us-dismiss the thoughts. For
τι εστι το κερδος σοι οδυρομενῳ μεριμναις;
what is the gain to-thee being-pained by-cares?
Ποθεν οιδαμεν το μελλον; Ὁ-βιος αδηλος βρο-
Whence know-we the future? Life *is* uncertain to-
τοῖς. Μεθυων θελω χορευειν, δε μεμυρισμενος
mortals. Wine-warmed I-wish to-dance, and being-perfumed
παιζειν . . . και μετα καλῶν γυναικῶν. Δε ὁσον
to-sport . . . and with beautiful women. But whatever
εστιν εν μεριμναις, μελετω τοῖς θελουσι.
there-is in cares, let-it-concern those willing.
Ἱλαροι πιωμεν οἶνον, δε αναμελψομεν Βακχον.
Merry let-us-drink wine, and let us-celebrate Bacchus.

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* Κερασθεν. The Greeks mixed water with their wine, (as in Ode 35); whence κρατηρ, a wine-cup, from κερασασθαι, to mix. — unless both be derived from κερας, κερατος, the first drinking vessels in all countries being of *horn* — "I have drunk of wine and of mead, all from the buffalo's horn." *Cynthelw.*

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ΜΑ'.—ΕΙΣ 'ΕΑΥΤΟΝ.
41.—ON HIMSELF.

Ποθεω-μεν χορειας φιλοπαιγμονος Διονῦσου· δε
I-long-for *the*-dance of-sport-loving Bacchus: and
φιλεω, ὁταν μετα εφηβου συμποτου λυ-
I-delight, when with a-youth *my* cup-fellow I-play-
ριζω. Δε αμφιπλεξας κροταφοισῖν στεφανισ-
the-lyre. And having-twined-about *my*-temples chap-
κους ὑακινθων, φιλεω μαλιστα παντων αθῦρειν
lets of-hyacinths, I-love most of-all to-sport
μετα παρθενων. Εμον ητορ ουκ-οῖδε φθονον· ου-
with virgins. My heart knows-not envy: I-
δειδια δηκτην φθονον. Φευγω κωφα βελεμνα
fear-not fretting envy. I-shun *the*-pointless arrows
φιλολοιδοροιο γλωττης. Στυγεω μαγας παροινους
of-a-slander-loving tongue. I-detest battles over-wine
κατα δαῖτας πολυκωμους,—χορευων ἁμα νεοθη-
at banquets rich-in-revelry,—dancing with new-
λεσι κουραις ὑπο βαρβιτῳ. Φερωμεν ἡσυχον βιον.
blooming girls to *the*-harp. Let-us-lead a-quiet life.

ΜΒ'.— ΕΙΣ ΤΕΤΤΙΓΑ.
42.--ON A GRASSHOPPER

Μακαριζομεν σε, τεττιξ, ὁτι πεπωκως ολιγην
We-gratulate thee, Grasshopper, that having-drank a-little
δροσον, επι ακρων δενδρεων, ὁπως βασιλευς,*
dew, on topmost trees, like a-king,

* Some curious critics warn us not to render *βασιλευς* by "queen," —as the *male τεττιξ* is the vocalist: but probably Anacreon in-

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αειδεις· γαρ σα εστι παντα κεῖνα ὁποσα
thou-singest: foi thine are all those-*things* whatever
βλεπεις εν αγροῖς, και ὁποσα ὡραι φερουσι.
thou-seest in *the*-fields, and whatever *the*-seasons produce.
Δε συ φιλιος γεωργῶν, απο-βλαπτων τι
And thou *art* a-friend of-husbandmen, hurting aught
μηδενος. Δε συ τιμιος βροτοῖσι, γλυκυς
of-no-one's. And thou *art* honoured by-mortals, sweet
προφητης θερεος. Μοῦσαι μεν φιλεουσι σε· δε
harbinger of-summer. *The*-Muses indeed love thee: and
Φοῖβος αυτος φιλεει, δε εδωκε λιγυρην
Phœbus himself loves-*thee*, and he-gave-*thee* a-shrill
οιμην. Δε γῆρας ου τειρει σε, σοφε, γηγενης,*
voice. And old-age wears not thee, *O*-wise-*one*, earth-born,
φιλυμνε, απαθης, αναιμε, ασαρκε· εῖ σχεδον
song-loving, passionless, bloodless, fleshless: thou-art almost
ὁμοιος θεοῖς.
like *the*-gods.

ΜΓ.—ΕΙΣ ΤΟ ΈΑΥΤΟΥ ΟΝΕΙΡΟΝ.
43.—ON HIS OWN DREAM.

Εδοκουν οναρ† τροχαζειν φερων πτερυγας επι
I-seemed *in*-a-dream to-run bearing wings on

---

tended the *next* line to express the attributes of royalty. This species of locust settling upon *trees* is very different of course from our own *grasshopper*; though perhaps it would be difficult to fix its proper English name.

* The ancient Athenians compared themselves to these "godlike" evergreens—either in respect of being αυτοχθονες or μουσικοι,—and boastfully wore golden "tettiges" in their hair.—*Thucyd. Book* i. *Ch.* 6.

† Οναρ is often used alone, the preposition κατα being understood.

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ωμων· δε ὁ-Ερως, εχων μολυβδον περι τοῖς-
my-shoulders: and Cupid, having lead on his-
καλοῖς ποδισκοις, εδιωκε, και κιχᾱνεν. Τι θελει
beautiful little-feet, pursued, and overtook-*me*. What would
τοδε οναρ εἶναι;* Εγωγε δοκεω με πλακεντα
this dream be? I-indeed think that-I being-involved
εν πολλοῖς ερωσι, εν αλλοις διολισθανεῖν, τῳ-
in many loves, in others shall-slip-through, but-by-
δε ἑνι συνδεθῆναι.
this one be-fettered.

ΜΔ'—ΕΙΣ ΤΑ ΒΕΛΗ ΤΟΥ-ΕΡΩΤΟΣ.
44.—ON THE ARROWS OF-CUPID.

Ὁ ανηρ ὁ-τῆς-Κυθηρης παρα Λημνιαις καμῑνοις,
The husband of-Cythera at *the*-Lemnian furnaces,
λαβων σιδηρον, εποιει τα βελη τα-τῶν Ερωτων·
having-taken steel, was-making the arrows of-the Loves:
δε Κυπρις, λαβοῦσα το-γλυκυ μελι, εβαπτε
and Venus, having-taken sweet honey, was-dipping
ακιδας, δε ὁ-Ερως εμισγε χολην. Δε ὁ-Αρης,
the-points, but Cupid was-mingling gall. But Mars,
ποτε εξ αὐτῆς, κραδαινων στιβαρον δορυ,†
by-chance from battle, brandishing a-massive spear,

---

* The sentiment of this pretty ode, divested of all allegorical ornament, will be simply this: that passion suddenly conceived is fleeting, but that love which gradually grows upon the heart makes an indelible impression.

† The proportions of the spear and arrow are happily contrasted, to enhance the delicacy of the weapon that inflicts the deeper wound —απ' ομματων βαλον.

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ηυτελιζε Ερωτος βελος. Δε ὁ-Ερως ειπε, τοδε
made-light-of Cupid's dart. But Cupid said, this
εστι βαρυ· πειρασας νοησεις. Αρης
is heavy: having-tried you-will-acknowledge-*it*. Mars
ελαβεν βελεμνον· Κυπρις ὑπεμειδιᾶσε. Δε ὁ-Αρης,
took *the*-weapon: Venus slily-smiled. And Mars,
αναστεναξας, φησι, Βαρυ, ἆρον αυτο. Δε ὁ-Ερως
deeply-sighing, says, '*Tis*-heavy, take it. But Cupid
φησι, Ἐχε αυτο.
says, Keep it.

ΜΕ'.—ΕΙΣ ΕΡΩΤΑ.
45.—ON LOVE.

Χαλεπον το-μη-φιλῆσαι, δε χαλεπον και φιλῆσαι·
It-is-painful not-to-love, and painful even to-love
δε χαλεπωτερον παντων αποτυγχανειν φιλοῦντα.
but more-painful than-all to-be-unfortunate *in*-loving.
Γενος ουδεν εις ερωτα· σοφιη, τροπος,* πα-
Birth *is* nothing to love: wisdom, genius, is-
τεῖται. Βλεπουσιν αργυρον μονον. Απολοιτο
trodden-*down*. They-look-to money alone. Perish
αυτος ὁ πρῶτος φιλησας† τον-αργυρον. Δια
the-man who first loved money. Through

---

* Τροπος (from τρεπω, to turn, or change) expresses either *disposition*, as referring to its sense of *inclination*; or *genius*, as involving the idea of *versatility*, the pliancy with which a mind conforms to different pursuits being a pretty fair criterion of talent.

† The article combined with the participle, as ὁ-φιλησας, "the *man* having loved," may generally be rendered more clearly as above, by the relative pronoun and finite verb.

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τοῦταν ουκ ἀδελφος, δια τοῦτον οι
this *there-is* no brother, through this *there-are* no
τοκῆες· πολεμοι, φονοι, δια αυτον. Δε το-
parents: wars, murders, *are* through him. But what-
χεῖρον, δια τοῦτον οἱ-φιλοῦντες ολλυμεσθα.
is-worse, through this *we*-lovers perish.

Μϛ'. — ΕΙΣ ΓΕΡΑΙΟΝ.
46.—ON AN OLD MAN.

Φιλῶ τερπνον γεροντα, φιλῶ νεον χορευταν. Δε
I-love a-joyous old-*man*, I-love a-youthful dancer. But
ὁταν γερων χορευῃ, εστι γερων τριχας μεν, δε
when an-old-*man* dances, he-is old *in*-hair indeed, but
νεαζει ταϛ-φρενας.
he-is-young *in*-soul.

ΜΖ'. — ΑΛΛΟ ΩΙΔΑΡΙΟΝ.
47.—ANOTHER LITTLE-ODE.

Δοτε μοι Ὁμηρου λυρην ανευϑε φονιης
Give to-me Homer's lyre without *its*-blood-stained
χορδῆϛ· φερε μοι κυπελλα θεσμῶν· φερε μοι,
string: bring to-me cups of-statutes: bring *them* to-me,
κερασσω νομουϛ,* ὁπως μεϑυων χορευ-
I-will-dispense laws, that intoxicated I-may-

* Νομουϛ.—It appears to have been customary with the luxurious Ionians to legislate over their wine. Herodotus mentions (*Clio*, § 133.) that the Persians also had always two deliberations on a measure of importance, the former commonly when the party was drunk, the latter, when sober, — though sometimes *vice versâ*. Perhaps these Eastern nations might retort upon some other people, that "a dinner" is almost a *sine quâ non* for a meeting on public business.

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σω,* δε αειδων μετα βαρβιτων ὑπο σωφρονος†
dance, and singing with *the*-lyre under conscious
λυσσης βοησω το παροινιον.
phrenzy I-may-sound the drinking-song.

ΜΗ'.—ΕΙΣ ΖΩΓΡΑΦΟΝ.
48.—TO A PAINTER.

Αγε, αριστε ζωγραφων, ακουε ἑτεροπνοους εναυλους
Come, best of-painters, hear *the*-double-breathing flutes
λυρικῆς Μουσης, φιλοπαιγμονος-τε Βακχου· γραφε
of-*the*-lyric Muse, and-of-sport-loving Bacchus: paint
το-πρῶτον τας πολεις ἱλαρας-τε και γελωσας· δε
first the cities glad and smiling: and
αν ὁ κηρος δυναιτο, γραφε και νομους φιλοῦν-
if the wax permit, paint also laws of-
των.‡
lovers.

---

* Χορευσω.—The conjunction ὁπως, which requires the *subjunctive* mood of any *other* tense, admits the *indicative* of the *future*; though the *aorist subjunctive* is more usual after ὁπως, when it signifies, as here, the *final object*. (See Brunck's Note to the "Clouds" of Aristophanes, v. 490.)

† Σωφρονος.—This apparent *oxymōron* may perhaps be reconciled, by referring the expression to that species of pleasurable excitement, which leaves the party the full consciousness of being rather μετεωρος; as the epithet literally means "preserving the mind." This would seem to be the main distinction between *unnatural* and *genuine* insanity; the *latter* only perfectly imposing on the fancy of the patient.

In form of expression, though not in idea, this phrase resembles that of Terence's Parmeno—*Cum ratione insanire.*

‡ Another allusion to the famous shield of Achilles: a compartiment whereof exhibited a city (*Iliad* xviii. *v.* 490), in which two

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ΜΘ'.—ΕΙΣ ΔΙΟΝΥΣΟΝ.
49.—ON BACCHUS.

Ὁ τελεων τον νεον ατειρῆ εν πονοις,
The *God* who-makes the youth unwearied in toils,
αταρβῆ εν ποθοις, καλον χορευτην εν ποτοις, Θεος
intrepid in loves, a-good dancer in cups, *the*-god
κατῆλθε, —— κομιζων απαλον φιλτρον βροτοῖσι,
hath-descended,— bringing a-soft philtre to-mortals,
ποτον αστονον,—φυλαττων τον οἶνον, γονον
a-draught without-a-sigh,—guarding the wine, offspring
αμπελου, πεπεδημενον οπωραις επι κληματων·
of-*the*-vine, confined in-fruit upon *the*-branches:
ἱνα παντες, ὁταν ταμωσι βοτρυν, μενωσι
that all, when they-have-cut a-cluster, may-remain
ανοσοι, — ανοσοι θειτον δεμας, ανοσοι τε
undiseased,—undiseased *in*-sightly body, undiseased too
γλυκυν θυμον, ες αλλου ετοῦς* φανεντος.
in-sweet soul, till another year's appearing.

Ν'.—ΕΙΣ ΔΙΣΚΟΝ ΕΧΟΝΤΑ ΑΦΡΟΔΙΤΗΝ.
50.—ON A MEDAL CONTAINING VENUS.

Αρα-τις τορευσε ποντον; αρα-τις μανεῖσα τεχνη
Who-then embossed *the*-ocean? what inspired art

---

distinct scenes were enacted:—the one representing two *litigants* pleading about *damages*; the other the ceremonies of a *bridal*. Anacreon appears to think the illustration of the "laws of lovers" the more amusing of the two. Unhappily, in *our* courts the two subjects are frequently combined.

* The word χρονον may be understood after the preposition ες, to reconcile the construction of the genitive case ετοῦς, — "till *the time* of another year having appeared."

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αν εχευε δισκῳ κῦμα επι νῶτα τῆς
por jured-upon a-medal *the*-wave on *the*-back of-the
θαλασσης; Αρα-τις νοος, αερθεις εις Θεους, χα-
sea? What mind, exalted to *the*-Gods, in-
ραξε ὑπερ θαλασσαι ἁπαλην Κυπριν, αρχην
graved upon *the*-sea tender Venus, origin
φυσιος μακαρων;—Ὁ-δε εδειξε νιν γυμνην,
of-*the*-nature of-*the*-blest?—And-he hath-shewn her naked,
και ὁσα θεμις μη ὁρᾶσθαι, μονα κῦ-
and whatever-*parts* may not be-seen, *those*-only *the*-
μα συγκαλυπτει. Δε αλαλημενη επι ακταν,
wave conceals. And wandering toward *the*-shore,
ὡς λευκον βρυον ὑπερθε ἁπαλοχροου γαληνης,
as a-white sea-weed upon *the*-soft-hued calm,
φερουσα δεμας ες πλοον, ἑλκει ῥοθιον πα-
bearing *her*-form for floating, she-draws *the*-current from-
ροιθε. Υπερθε ῥοδεων μαζῶν, ενερθε ἁπαλῆς
before-*her*. Above *her*-rosy breasts, below *her*-tender
δειρῆς, πρῶτα τεμνει μεγα κῦμα.* Δε μεσον
neck, first she-cleaves *the*-vast wave. And *in-the*-midst
αυλακος Κυπρις διαφαινεται γαληνης, ὡς
of-*the*-furrow Venus shines-through *the*-calm, as
κρινον ἑλιχθεν ιοις. Δε Ερος, Ἱμερος, γελῶντες,
a-lily wrapt in-violets. And Love, *and* Desire, laughing,
δολεροι νεον μετοπον, ὀχοῦνται ὑπερ αργυρῳ,
guileful *with*-youthful forehead, ride over *the*-silver,
επι χορευταῖς δελφισιν. Δε κυρτος χορος ιχθυων,
on dancing dolphins. And a-winding train of-fishes,

---

* Expressing that her *neck* only appears above the surface of the water, according to the usual mode of swimming; or as Shakspeare forcibly describes it, "*breasting* the lofty surge."

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κυβιστῶν επι κυματων, παιζει το σῶμα Παbounding on *the*-waves, sports-about the body of-*the*-

φιης, ἱνα νηχεται γελῶσα.
Paphian-*queen*, where she-swims smiling.

ΝΑ'—ΕΠΙΛΗΝΙΟΣ ΩΙΔΗ.
51.—VINTAGE SONG.

Ανδρες μετα παρθενων φερουσιν τον μελανοχρωτα
Men with maidens bear the dark-hued

βοτρυν ταλαροις επι ωμων· δε βαλοντες
cluster in-baskets on *their* shoulders: but having-cast-*it*

μετα ληνον, μονον αρσενες πατοῦσι σταinto *the*-wine-press, only males trample *the*-

φυλην, λυοντες* οἶνον, μεγα κροτοῦντες τον
grape, pressing-out wine, greatly applauding the

θεον επιληνιοισιν ὑμνοις, ὁρῶντες ες νεον† ερατου
God with-vintage hymns, looking at young lovely

Βακχον ζεοντα πιθοις· ὁν ὁταν γεραιος
Bacchus mantling in-casks: which when an-old-*man*

πιῃ, τρομεροῖς ποσιν χορευει, τινασσων
hath-drunk, with-tottering feet he-dances, shaking

πολιας τριχας. Δε ὁ ερατος νεος μεθυσθεις,
his hoary hairs. But the lovely youth intoxicated,

λοχησας παρθενον χυθεῖσαν ἁπαλον δεμας,
having-surprised a-virgin extended *as to* delicate body,

---

* Λυοντες, literally, "letting-loose" wine, as if before *imprisoned*—as in Ode 44.

† It is difficult to combine in English the *real* and *personal* attributes of Βακχος.

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σκιερῶν φυλλων ὑπερθε, βεβαρημενην ες ὑπνον—
with shady leaves above, sunk-heavily to sleep—
ες ερωτα αωρα θελγει, γενεσθαι προδοτιν
to love untimely woos *her*, to-become traitress
γαμων. Ὁ-δε μη πειθων λογοισι, τοτε
of-bridal-joys. But-he not persuading with-words, then
αγχει μη θελουσαν. Γαρ μετα νεων ὁ μεθυων
presses *her* not willing. For among youths the drunken
Βακχος παιζει ατακτα.
Bacchus sports disorderly.

ΝΒ'.—ΕΙΣ 'ΡΟΔΟΝ
52—ON A ROSE.

Μετα στεφανηφορου Ηρος μελπομαι θερειον
With garland-bearing Spring I-sing *the*-summer
ῥοδον. Συ-δε, εταιρε, αεξε μελπειν.* Γαρ
rose. And-thou, *my*-comrade, swell *the*-song. For
τοδε αημα Θεῶν, τοδε και το χαρμα βροτῶν,
this *is the* breath of-Gods, this also *is* the charm of-mortals,
αγαλμα-τε Χαρισιν εν ὡραις πολυανθεων
and-a-trophy to-*the*-Graces in seasons of-many-flowered
Ερωτων, αθυρμα-τε Αφροδισιον. Τοδε και μελημα
Loves, and-a-toy of-Venus. This also *is* a-favorite
μυθοις·† χαριεν φυτον τε Μουσῶν· γλυκυ και
for-fables: a-darling plant too of-*the*-Muses: sweet also

---

* The verb μελπειν, to sing, is here taken as the substantive μολπην, a song.

† Query—Did Anacreon *anticipate* the beautiful fable of the

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ποιοῦντι πεῖραν εν ακανθιναις αταρποῖς·
to-*the-traveller*-making trial in thorny paths:
δε γλυκυ αῦ λαβοντι θαλπειν μαλακαῖσι
and sweet again to-*one*-having-taken-*it* to-cherish with-tender
χερσι, κουφως προσαγοντι ανθος Ερωτος.
hands, lightly applying-*to-the-sense this*-flower of-Love.
Τοδε αυτο τερπνον τῷ σοφῳ, θαλιαις-τε
The same *is*-delightful to-the wise-one, and-to-banquets
και τραπεζαις,* Διονυσιοις-τε ἑορταῖς. Δε τι αν-
and to-tables, and-to-Bacchanalian feasts. For what could-
γενοιτο ανευ ῥοδου; Ηως-μεν ῥοδοδακτυλος,
there-be without *the*-rose? Aurora *is* rosy-fingered,
δε Νυμφαι ῥοδοπηχεες, δε Αφροδῖτα και καλεῖται
and Nymphs rosy-armed, and Venus too is-called
ὁδοχρους παρα τῶν σοφῶν.† Τοδε και αρκεῖ
rosy-coloured by the wise. This also aids
νοσοῦσιν, και τοδε αμῦνει νεκροῖς, και τοδε βιᾶται
the-sick, and this defends *the*-dead, and this overpowers
χρονον· δε χαριεν γῆρας ῥοδων εσχεν οδμην
time: and *the*-grateful old-age of-roses has a-smell

Rose, "Sultana of the Nightingale," so justly a favourite with later Eastern poets? — Witness the conclusion of the "Bride of Abydos."

* The Greek word τραπεζα, and the Latin *mensa*, like the English "board" or "table," are ambiguous terms; signifying not only the article of household furniture, but the viands placed thereon: with this difference, however, that the Greek and Latin are confined to distinct *courses*, as τραπεζα πρωτη, *the first course*, — probably from the original custom of changing the tables every *remove*.

† The term σοφοι is here applied to *poets*, who seem to have ranked with "philosophers" in ancient times.

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νεοτητος.* Φερε δη, λεγωμεν φυην. Οτε εκ
of-youth. Come then, tell-we *its*-birth. When from
χαροπῆς θαλασσης Ποντος ελοχευε Κυθηρην δε-
the-glad deep Ocean brought-forth Cythera be-
δροσωμενην αφρῳ· δε Ζευς κορυφῆς εδεικνυε
dewed with-foam: and Jove from-*his*-head displayed
πολεμοκλονον Αθηνην, φοβεραν θεαν Ολυμπῳ· τοτε
war-sounding Minerva, a-startling sight to-Olympus: then
και Χθων ηνθισε νεον ερνος αγητῶν ῥοδων,
also Earth budded-*forth* a-new scion of-radiant roses,
πολυδαιδαλον λοχευμα. Δε ὁμιλος μακαρων
a-many-varied birth. For *the*-conclave of-blessed
Θεῶν, επιτεγξας νεκταρ, ὡς ῥοδον γε-
Gods, having-sprinkled-on-*it* nectar, that *the*-rose might-
νοιτο, ανετειλεν εξ ακανθης αγερωχον αμβρο-
be-born, made-spring from a-thorn *the*-proud im
τον φυτον Λυαιου.
mortal plant of-Lyæus.

ΝΓ'.—ΕΙΣ ΈΑΥΤΟΝ.
53.—ON HIMSELF.

Οτε εγω εσορῶ ὁμιλον νεων, ἡβα
When I behold a-company of-young-*men*, youth

---

* Dr. Johnson, in his Preface to Shakspeare, has justly remarked on the absurdity of denying the merit of *originality* to a modern writer, whenever some ancient author happens to have expressed a similar idea, — instancing the words of Caliban, "I cried to sleep again," which had been derived by some from Anacreon's ταλιν ηθελον καθενδειν, Ode 9. The same fastidious critics might perhaps find here the prototype of another poet's beautiful expression, "redolent of joy and youth," — which, however, the same Doctor, in his Life of Gray, has unjustly stigmatized, as unprecedented and overstrained.

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παρεστι· τοτε, δη τοτε, εγω, ὁ γερων, πτεροῦμαι
is-by-*me*: then, ay then, I, the old-man, am-winged
ες χορειην. Περιμεινον με, Κυβηβα, δος ῥοδα,
for a-dance. Attend me, Cybele, give-*me* roses,
θελω στεφεσθαι. Δε πολιον γῆρας — ἑκας.
I-wish to-crown-myself. But hoary age — avaunt!
Νεος εν νεοις χορευσω. Δε τις
A-youth amid youths I-will-dance. And let- some-one
φερετω εμοι δῶρον οπωρης Διονυσιης, ἱνα
-bring to-me a-gift of-*the*-fruit of-Bacchus, that
ἰδῃ αλκην γεροντος, δεδαηκοτος μεν
he-may-see *the*-vigour of-an-old-man, skilled indeed
ειπεῖν, δε δεδαηκοτος πινειν, δε χαριεντως μανῆναι.
to-sing, and skilled to-drink, and gracefully be-mad.

ΝΔ'.—ΩΙΔΑΡΙΟΝ ΕΙΣ ΕΡΩΤΑΣ.
54.—A LITTLE-ODE ON LOVERS.

Ἱπποι μεν εχουσι χαραγμα πυρος εν ισχιοις·
Horses indeed have a-print of-fire on *their*-haunches:
και τις εγνωρισε* Παρθιους ανδρας τιᾶραις.
and any-one knows Parthian men by-*their*-turbans.
Δε εγω επισταμαι τους-ερῶντας ευθυς ἰδων.
And I know lovers immediately on-seeing *them*.

---

* εγνωρισε — The Greek *aorist* tenses, which usually designate an action *indefinitely past*, are sometimes used in general propositions, to express an action simply *indefinite* in time, according to the name αοριστος, *undefined*

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Γαρ εχουσι τι λεπτον χαραγμα* ψυχῆς
For they-have a-certain delicate impress of-*the*-soul
εσω.†
within.

---

* Probably written in their *eyes*, " the windows of the soul :"— windows of all kinds being notorious tell-tales of the loves of the *Inner* soul, particularly when the impression is made with a *brilliant* of the first water.

† Here concludes the original collection of the Odes of Anacreon; though some fragments, of different degrees of authority, have been discovered and appended by later Editors. Even this last Ode has been by some calumniated as spurious; but the principal argument, founded on the Parthians not being known so early as a nation, is confuted by Herodotus.

We can only say, in the words of Dr. Bentley, — Multa quidem in aliis Anacreontis locis emendatione indigent: non pauca etiam sunt spuria, quæ à genuinis dignoscere paucorum erit hominum.

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ΑΝΑΚΡΕΟΝΤΟΣ

ΛΥΡΙΚΑ.

Α'.

ΕΙΣ ΛΥΡΑΝ.

ΘΕΛΩ λεγειν Ατρειδας,
Θελω δε Καδμον ᾳδειν·
Ἡ* βαρβιτος δε χορδαῖς
Ερωτα μοῦνον ηχεῖ.
Ημειψα νεῦρα πρωην,
Και την λυρην ἁπᾶσαν,
Καγω μεν ᾕδον ἆθλους
Ἡρακλεους, λυρη δε
Ερωτας αντεφωνει.
Χαιροιτε λοιπον ἡμῖν,
Ἥρωες· ἡ λυρη γαρ
Μονους Ερωτας ᾄδει.

---

* *Brunck* here gives ἀ for the feminine article; but the substitution of this vowel is contrary to the *Ionic* literation,—even in this Ode.

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Β'.

ΕΙΣ ΓΥΝΑΙΚΑΣ.

Φυσις κερᾶτα ταυροις,
Ὁπλας δ' εδωκεν ἱπποις,
Ποδωκιην λαγωοῖς,
Λεουσι χασμ' οδοντων,
Τοῖς ιχθυσιν το νηκτον,
Τοῖς ορνεοις πετασθαι,
Τοῖς ανδρασι φρονημα.
Γυναιξιν ουκ ετ' εἶχεν.
Τι οὖν διδωσι; καλλος,
Αντ' ασπιδων ἁπᾶσῶν,
Αντ' εγχεων ἁπαντων·
Νικᾷ δε και σιοηρυν,
Και πῦρ, καλη τις οὖσα.

Γ'.

ΕΙΣ ΕΡΩΤΑ.

Μεσονυκτιοις ποθ' ὡραις,
Στρεφεται ὁτ' Αρκτος ηδη
Κατα χεῖρα την Βοωτου,
Μεροπων δε φῦλα παντα
Κεαται κοπῳ δαμεντα·
Τοτ' Ερως επισταθεις μευ
Θυρεων εκοπτ' οχῆας.

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Τις, εφην, θυρας αρασσει;
Κατα μεῦ σχισεις ονειρους.
Ὁ δ' Ερως, ανοιγε, φησι,
Βρεφος ειμι, μη φοβησαι,
Βρεχομαι δε, κασελησον
Κατα νυκτα πεπλανημαι.
Ελεησα ταῦτ' ακουσας,
Ανα δ' ευθυ λυχνον ἁψας
Ανεῳξα, και βρεφος μεν
Εσορῶ, φεροντα τοξον
Πτερυγας τε και φαρετρην.
Παρα δ' ιστιην καθιξας,
Παλαμαισι χεῖρας αυτοῦ
Ανεθαλπον, εκ δε χαιτης
Απεθλῖβον ὑγρον ὑδωρ.
Ὁ δ', επει κρυος μεθῆκε,
Φερε, φησι, πειρασωμεν
Τοδε τοξον, ες τι μοι νῦν
Βλαβεται βραχεῖσα νευρη·
Τανυει δε, και με τυπτει
Μεσον ἧπαρ, ὡσπερ οἶστρος·
Ανα δ' ἁλλεται καχαζων,
Ξενε δ', εἶπε, συγχαρηθι·
Κερας αβλαβες μεν εστι,
Συ δε καρδιην πονησεις·

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Δ'.

ΕΙΣ ΕΑΥΤΟΝ.

Επι μυρσιναις τερειναις,
Επι λωτιναις δε ποιαις
Στορεσας, θελω προπινειν.
Ο δ' Ερως, χιτωνα δησας
Υπερ αυχενος παπυρῳ,
Μεθυ μοι διακονειτω.
Τροχος ἁρματος γαρ οἷα,
Βιοτος τρεχει κυλισθεις·
Ολιγη δε κεισομεσθα
Κονις, οστεων λυθεντων.
Τι σε δεῖ λιθον μυριζειν;
Τι δε γῇ χεειν ματαια;
Εμε μᾶλλον, ὡς ετι ζῶ,
Μυρισον, ῥοδοις δε κρᾶτα
Πυκασον, καλει δ' ἑταιρην.
Πριν, Ερως, εκεῖ μ' απελθεῖν*
Υπο νερτερων χορειας,
Σκεδασαι θελω μεριμνας.

---

* The above is the *old* reading, and seems to require no alteration. *Brunck*, however, in his Analecta, adopts *Baxter's* variation—Πριν, ερῶ σε, δεῖ μ' απελθεῖν.

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Ε.

ΕΙΣ ΡΟΔΟΝ.

Το ῥόδον το τῶν Ερωτων
Μιξωμεν Διονῦσῳ.
Το ῥόδον το καλλιφυλλον
Κροταφοισιν ἁρμοσαντες,
Πινωμεν, ἁβρα γελῶντες.
Το ῥόδον φεοιστον ανθος,
Ῥοδον Εαρος μελημα·
Ῥοδα και Θεοῖσι τερπνα,
Ροδα, τοῖς ὁ παῖς Κυθηρης
Στεφεται καλους ιουλους,
Χαριτεσσι συγχορευων.
Στεφωμεθ' οῦν. Λυριζων
Παρα σοῖς, Διονῦσε, σηκοῖς,
Μετα κουρης βαθυκολπου,
Ῥοδινοισι στεφανισκοις
Πεπυκασμενος, χορευσω.

ς'.

ΚΩΜΟΣ.

Στεφανους μεν κροταφοισι
Ροδινους συναρμοσαντες,
Μεθυομεν ἁβρα γελῶντες.

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Ὑπο βαρβιτῳ δε κοὐρα
Κατακισσοισι βρεμοντας
Πλοκαμοις φερουσα θυρσους,
Χλιδανοσφυρος χορευει.
Ἀβροχαιτας δ' ἁμα κοῦρος,
Στοματων ἀδυ πνεοντων,
Κατα πηκτιδων αθῦρων
Προχεει λιγειαν ομφαν.
Ὁ δ' Ερως ὁ χρυσοχαιτας,
Μετα τοῦ καλοῦ Λυαιου,
Μετα τῆς καλῆς Κυθηρης,
Τον επηρατον γεραιοῖς
Κῶμον μετεισι χαιρων.

Ζ'.

ΕΙΣ ΕΡΩΤΑ.

Ὑακινθινῃ με ῥαβδῳ
Χαλεπῶς Ερως ῥαπιζων,*
Εκελευσε συντροχαζειν.
Δια δ' οξεων μ' αναυρων,
Ξυλοχων τε και φαραγγων
Τροχαοντα τεῖρεν ἱδρως.

---

* *Leipsic* Edit. 1819, as above.—*Brunck's* Analecta, βαδιζων.

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Κραδιη δε ῥινος αχρις
Ανεβαινε, καν απεσβην.
Ὁ δ' Ερως, μετωπα σείων
Ἀπαλοίς πτεροῖσιν, εἶπε,
Συ γαρ ου δυνῃ φιλῆσαι.

Η'.

ΕΙΣ ΠΕΡΙΣΤΕΡΑΝ.

Ερασμιη πελεια,
Ποθεν, ποθεν πετασσαι;
Ποθεν μυρων τοσουτων,
Επ' ηερος θεουσα,
Πνεεις τε και ψεκαζεις;
Τις εῖ; τι σοι μελει δε;*
Ανακρεων μ' επεμψε
Προς παῖδα, προς Βαθυλλον,
Τον αρτι τῶν ἁπαντων
Κρατοῦντα και τυραννον.
Πεπρᾶκε μ' ἡ Κυθηρη,
Λαβοῦσα μικρον ὑμνον.
Εγω δ' Ανακρεοντι
Διακονῶ τοσαῦτα·

---

* *Leipsic* Edit. as above. — *Brunck's* Anal. Τις εσσι; μοι μελει δε. The *order* of these Odes is varied in a few instances by Brunck. This one, for example, comes after the next in his edition.

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Και νῦν, ὁρᾷς, ἐκεινου
Επιστολας κομιζω.
Και φησιν ευθεως με
Ελευθερην ποιησειν.
Εγω δε, κην αφῇ με,
Δουλη μενῶ παρ' αυτῷ.
Τι γαρ με δεῖ πετασθαι
Ορη τε και κατ' αγρους,
Και δενδρεσιν καθιζειν,
Φαγοῦσαν αγριον τι;
Τανῦν εδω μεν αρτον,
Αφαρπασᾶσα χειρῶν
Ανακρεοντος αυτοῦ.
Πιεῖν δε μοι διδωσι
Τον οἶνον ὁν προπῖνει.
Πιοῦσα δ' αν χορευω,
Και δεσποτην εμοῖσι
Πτεροῖσι συσκιαζω·*
Κοιμωμενη δ' επ' αυτῷ
Τῷ βαρβιτῳ καθευδω.
Εχεις ἁπαντ'· απελθε·
Λαλιστεραν μ' εθηκας,
Ανθρωπε, και κορωνης.

---

* *Leipsic* Edit. as above, from the *Vatican* MS. *συσκιαζων.*—*Brunck*, *χορευσω—συγκαλυψω.*

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Θ'.

ΕΙΣ ΤΟΝ ΈΑΥΤΟΥ ΟΝΕΙΡΟΝ.

Δια νυκτος εγκαθευδων
Ἁλιπορφυροις ταπησι,
Γεγαννυμενος Λυαιῳ,
Εδοκουν ακροισι ταρσοῖς
Δρομον ωκυν εκτανῦειν,
Μετα παρθενων αθῦρων.
Επεκερτομουν δε παῖδες
Ἀπαλωτεροι Λυαιου,
Δακεθῦμα μοι λεγοντες
Δια τας καλας εκεινας.
Εθελοντα δε φιλῆσαι
Φυγον εξ ὑπνου με παντες.
Μεμονωμενος δ' ὁ τλημων
Παλιν ηθελον καθευδειν.

Γ'

ΕΙΣ ΕΡΩΤΑ ΚΗΡΙΝΟΝ.

Ερωτα κηρινον τις
Νεηνιης επωλει.
Εγω δε οἱ παραστας,
Ποσου θελεις, ξφην, σοι
Το τευχθεν εκπριωμαι;

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Ὁ δ' εἶπε, Δωριαζων,
Λαβ' αυτον ὑπποσου λῆς·
Ὁπως δ' αν εκμαθῃς πᾶν,
Ουκ ειμι κηροτεχνης·
Αλλ' ου θελω συνοικῆν
Ερωτι παντορεκτᾳ.
Δοὺς οὖν, δος αυτον ἡμῖν
Δραχμῆς, καλον συνεννον.
Ερως, συ δ' ευθεως με
Πυρωσον· ει δε μη, συ
Κατα φλογος τακησῃ.

ΙΑ.

ΕΙΣ ΕΑΥΤΟΝ.

Λεγουσιν αἱ γυναῖκες,
Ανακρεων, γερων εἶ·
Λαβων εσοπτρον αθρει
Κυμας μεν ουκετ' ουσας,
Ψιλον δε σευ μετωπον.
Εγω δε τας κομας μεν
Ειτ' εισιν, ειτ' απῆλθον,
Ουκ οἶδα· τοῦτο δ' οἶδα,
Ὡς τῷ γεροντι μᾶλλον
Πρεπει τα τερπνα παιζειν,
Ὁσῳ πελας τα Μοιρης.

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ΙΒ'.

ΕΙΣ ΧΕΛΙΔΟΝΑ.

Τι σοι θελεις ποιησω,
Τι σοι, λαλη χελῑδων;
Τα ταρσα σευ τα κοῦφα
Θελεις λαβων ψαλιξω;
Η μᾶλλον ενδοθεν σευ
Την γλῶσσαν, ὡς ὁ Τηρευς
Εκεῖνος, εκθεριξω;
Τι μευ καλῶν ονειρων
Ὑπορθριαισι φωναῖς
Αφηρπασας Βαθυλλον;

ΙΓ'.

ΕΙΣ ΕΡΩΤΑ.

Θελω, θελω φιλῆσαι·
Επειθ' Ερως φιλεῖν με·
Εγω δ', εχων νοημα·
Αβουλον, ουκ επεισθην.
Ὁ δ', ευθυ τοξον αρας
Και χρυσεην φαρετρην,
Μαχῃ με προυκαλεῖτο.
Καγω λαβων επ' ωμων

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Θωρηχ', ὁπως Αχιλλευς,
Και δοῦρα και βοειην,
Εμαρναμην Ερωτι.
Εβαλλ', εγω δ' εφευγον·
Ὡς δ' ουκ ετ' εἶχ' οϊστους,
Ησχαλλεν· εἶθ' ἑαυτον
Αφῆκεν εις βελεμνον.
Μεσος δε καρδιης μευ
Εδῦνε, και μ' ελῦσε.
Ματην δ' εχω βοειην·
Τι γαρ βαλωμεθ' εξω,
Μαχης εσω μ' εχουσης;

ΙΔ'.

ΕΙΣ ΤΟ ΑΦΘΟΝΩΣ ΖΗΝ.

Ου μοι μελει Γυγᾶο,
Τοῦ Σαρδιων ανακτος·
Ουθ' αἱρεει με χρυσος,
Ουδε φθονῶ τυραννοις.
Εμοι μελει μυροισι
Καταβρεχειν ὑπηνην·
Εμοι μελει ῥοδοισι
Καταστεφειν καρηνα.
Το σημερον μελει μοι·
Το δ' αυριον τις οἶδεν;

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Ὡς οὖν ετ' ευδι' εστι,
Και πῖνε, και κυβευε,
Και σπενδε τῷ Λυαιῳ·
Μη νοῦσος, ην τις ελθῃ,
Λεγῃ, Μη δεῖ σε πινειν.

ΙΕ'.

ΕΙΣ ΕΑΥΤΟΝ.

Οἱ μεν καλην Κυβηβην
Τον ἡμιθηλυν Αττιν
Εν ουρεσιν βοῶντα
Λεγουσιν εκμανῆναι.
Οἱ δε Κλαρου παρ' οχθαις
Δαφνηφοροιο Φοιβου,
Λαλον πιοντες ὑδωρ,
Μεμηνοτες βοῶσιν.
Εγω δε τοῦ Λυαιου
Και τοῦ μυρου κορεσθεις,
Και τῆς εμῆς ἑταιρης.
Θελω, θελω μανῆναι.

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Ιϛ'.

ΕΙΣ ΕΑΥΤΟΝ.

Συ μεν λεγεις τα Θηβης
Ὁ δ' αὖ Φρυγῶν αὗτας·
Εγω δ' εμας ἁλωσεις.
Ουχ ἱππος ωλεσεν με,
Ου πεζος, ουχι νῆες·
Στρατος δε καινος αλλυς,
Απ' ομματων Θαλων με.

ΙΖ'.

ΕΙΣ ΠΟΤΗΡΙΟΝ ΑΡΓΥΡΟΥΝ

Τον αργυρον τορευσας,
Ηφαιστε, μοι ποιησον,
Πανοπλιαν μεν ουχι·
Τι γαρ μαχαισι κἀμοι;
Ποτηριον δε κοῖλον·
Ὅσον δυνῃ, βαθυνον.
Ποιει δε μοι κατ' αυτο
Μητ' αστρα, μηθ' ἁμαξας,
Μη στυγνον Ωριωνα·
Τι Πλειαδων μελει μοι,
Τι δ' αστερος Βοωτεω;
Ποιησον αμπελους μοι

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Και βοτρυας κατ' αυτο,
Και Μαιναδας τρυγωδεις·*
Ποιει δε ληνον οινου,*
Και χρυσεους πατοῦντας
Ὁμοῦ καλῷ Λυαιῳ
Ερωτα και Βαθυλλον.

ΙΗ'.

ΕΙΣ ΤΟ ΛΥΤΟ.

Καλλιτεχνα, μοι τορευσον
Εαρος κυπελλον ἡδυ·
Ταπρῶτα τερπνα ἡμῖν
Ῥοδα φερουσαν Ὥρην.
Τον αργυρον δ' ἁπλωσας,
Τερπνον ποιει ποτον μοι.†
Τῶν τελετῶν παραινῶ
Μη μοι ξενον τορευσῃς·
Μη φευκτον ἱστορημα.
Μᾶλλον ποιει Διος τε
Γονην Εὔιον ἡμῖν,

---

* These two lines, omitted by *Brunck*, are taken, with little variation, from the *Vatican* MS.

† *H. Steph.* as above.—*Brunck* in this order, Ποτον ποιει μοι τερπνον.

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Μυστιν ποθων τε Κυπριν,*
Ὑμεναιους συγκροτοῦσαν.
Ανοπλους χαρασσ' Ερωτας,
Και Χαριτας γελωσας,
Ὑπ' αμπελον ευπεταλον,
Ευβοτρυον, κομῶσαν.
Συναπτε κουρους ευπρεπεῖς,
Αν μη Φοῖβος αθῦρῃ.

ΙΘ'.

ΕΙΣ ΤΟ ΔΕΙΝ ΠΙΝΕΙΝ.

Ἡ γῆ μελαινα πινει,
Πινει δε δενδρε' αυτην·
Πινει θαλασσ' αναυρους,
Ὁ δ' ἡλιος θαλασσαν,
Τον δ' ἡλιον σεληνη.
Τι μοι μαχεσθ', ἑταῖροι,
Καὐτῷ θελοντι πινειν;

---

* The above text most nearly resembles that of the *Leipsic* Edition, except this line in the latter—

Μυστιν τε τῶν ποθων Κυπριν.

The variation is considerable from *Brunck's Analecta*—

Μνηστυν θ', ἁμα τε Κυπριν
Ὑμεναιοις κροτοῦσαν,
Και Ερωτας ανοπλους.

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Κ'.

ΕΙΣ ΚΟΡΗΝ.

Ἡ Ταντάλου ποτ' εστη
Λιθος Φρυγῶν εν οχθαις,
Και παῖς ποτ' οονις επτη
Πανδιονος, χελῖδων.
Εγω δ' εσοπτρον ειην,
Ὁπως αει βλεπῃς με·
Εγω χιτων γενοιμην,
Ὁπως αει φορῇς με·
Ὑδωρ θελω γενεσθαι,
Ὁπως σε χρῶτα λουσω·
Μυρον, γυναι, γενοιμην,
Ὁπως εγω σ' αλειψω.
Και ταινιη δε μαστῶν,
Και μαργαρον τραχηλῳ,
Και σανδαλον γενοιμην,
Μονον ποσιν πατεῖν με.

ΚΑ'.

ΕΙΣ ΕΑΥΤΟΝ.

Δοτε μοι, δοτ', ὦ γυναῖκες,
Βρομιου πιεῖν αμυστι·

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Ὑπο καυματος γαρ ηδη
Προποθεις αναστεναζω.
Δοτε δ' ανθεων εκεινου·
Στεφανους δ' οἱους πυκαζω
Τα μετωπα μου 'πικαιει.*
Το δε καῦμα τῶν Ερωτων,
Κραδιη, τινι σκεπαζω ;

ΚΒ'.

ΕΙΣ ΒΑΘΥΛΛΟΝ.

Παρα την σκιην, Βαθυλλε,
Καθισον· καλον το δενδρον,
Ἁπαλας δ' εσεισε† χαιτας
Μαλακωτατῳ κλαδισκῳ.
Παρα δ' αυτῷ ερεθιζει
Πηγη ῥεουσα πειθοῦς.
Τις αν οὖν ὁρῶν παρελθοι
Καταγωγιον τοιοῦτο ;

---

* *Barnes*, as above.—*Brunck*, Στεφανους δ', οἱοις πυκαζω Τα μετωπα μου, 'πικαιω, according to the *Vatican* MS.

† *Leipsic* Edit. as above.—*Brunck*, Ἁπαλας σειει δε χαιτας.

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ΚΓ'.

ΕΙΣ ΧΡΥΣΟΝ

Ὁ πλοῦτος ει γε χρυσοῦ
Το ζῆν παρῆγε θνητοῖς,
Εκαρτερουν φυλαττων,
Ἵν', αν θανεῖν επελθῃ,
Λαβῃ τι, και παρελθῃ.
Ει δ' ουδε το πριασθαι
Το ζῆν ενεστι θνητοῖς,
Τι και ματην στεναζω;
Τι και γοους προπεμπω;
Θανεῖν γαρ ει πεπρωται,
Τι χρυσος ωφελεῖ με;
Εμοι γενοιτο πινειν,
Πιοντι δ' οἶνον ἡδυν,
Εμοῖς φιλοις συνεῖναι.

* * * * *

ΚΔ'.

ΕΙΣ ΕΑΥΤΟΝ.

Ἐπειδη βροτος ετεχθην
Βιοτου τριβον ὁδευειν,

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Χρονον ὀν παρῆλθον εγνων,*
Ὀν δ' εχω δραμεῖν ουκ οἶδα.
Μεθετε με, φροντιδες·†
Μηδεν μοι και ὑμῖν εστω.
Πριν' εμε φθασῃ το τελος
Παιξω, γελασω, χορευσω
Μετα τοῦ καλοῦ Λυαιου.

ΚΕ'.

ΕΙΣ ΕΑΥΤΟΝ

Ὅταν πινω τον οἶνον,
Εὐδουσιν αἱ μεριμναι.
Τι μοι πονων, τι γοων μοι,
Τι μοι μελει μεριμνῶν;
Θανεῖν με δεῖ, κἀν μη θελω.
Τι δε τον βιον πλανῶμαι;
Πιωμεν οὖν τον οἶνον,
Τον τοῦ καλοῦ Λυαιου.
Συν τῷ δε πινειν ἡμᾶς
Εὐδουσιν αἱ μεριμναι.

---

* *Brunck* places the same words in the following order, *χρονον εγνων ὀν παρῆλθον.*

† The *metres* of this Ode can scarcely be reconciled on good authority.

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Κϛ'.

ΕΙΣ ΕΑΥΤΟΝ.

Ὅταν ὁ Βακχος εισελθῃ,
Εὐδουσιν αἱ μεριμναι.
Δοκῶν δ' εχειν τα Κροισου,
Θελω καλῶς αειδειν.
Κισσοστεφης δε κεῖμαι,
Πατῶ δ' ἁπαντα θυμῷ.
Ὀπλιζ', εγω δε πινω.
Φερε μοι κυπελλον, ὦ παῖ·
Μεθυοντα γαρ με κεῖσθαι
Πολυ κρεῖσσον, η θανοντα.

ΚΖ'.

ΕΙΣ ΔΙΟΝΥΣΟΝ.

Τοῦ Διος ὁ παῖς, ὁ Βακχος.
Ὁ λυσιφρων, Δυαῖος,
Ὅταν φρενας τας εμας
Εισελθῃ μεθυδωτας,*

---

* *Baxter's* reading is here adopted.—*Brunck* retains the old word μεθυδοτας.

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Διδασκει με χορευειν.
Εχω δε και τι τερπνον,
Ὁ τᾶς μεθας εραστας·
Μετα κροτων, μετ' ᾠδᾶς,
Τερπει με κ' Αφροδῖτα,
Και παλιν θελω χορευειν.

ΚΗ'.

ΕΙΣ ΤΗΝ 'ΕΑΥΤΟΥ ΕΤΑΙΡΑΝ.

Αγε, ζωγραφων αριστε,
Γραφε, ζωγραφων αριστε,
Ῥοδινης κοιρανε τεχνης,
Απεοῦσαν, ὡς αν ειπω,
Γραφε την εμην ἑταιρην.
Γραφε μοι τριχας το πρῶτον
Ἁπαλας τε και μελαινας·
Ὁ δε κηρος αν δυνηται,
Γραφε και μυρου πνεουσας.
Γραφε δ' εξ ὁλης παρειῆς,
Ὑπο πορφυραισι χαιταις
Ελεφαντινον μετωπον.
Το μεσοφρυον δε μη μοι
Διακοπτε, μητε μισγε.
Εχετω δ', ὁπως εκεινη,
Το λεληθοτως συνοφρυ,

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Βλεφαρων ιτυν κελαινην.
Το δε βλεμμα νῦν αληθῶς
Απο τοῦ πυρος ποιησον,
Ἁμα γλαυκον, ὡς Ἀθηνης,
Ἁμα δ' ὑγρον, ὡς Κυθηρης.
Γραφε ῥῖνα και παρειας,
Ῥοδα τῷ γαλακτι μιξας.
Γραφε χεῖλος, οἷα Πειθοῦς,
Προκαλουμενον φιλημα.
Τρυφεροῦ δ' εσω γενειου,
Περι Λυγδινῳ τραχηλῳ,
Χαριτες πετοιντο πᾶσαι.
Στολισον το λοιπον αυτην
Ὑποπορφυροισι πεπλοις·
Διαφαινετω δε σαρκῶν
Ολιγον, το σῶμ' ελεγχον.
Απεχει· βλεπω γαρ αυτην.
Ταχα, κηρε, και λαλησεις.

ΚΘ'.

ΕΙΣ ΕΡΩΤΑ.

Αἱ Μοῦσαι τον Ερωτα
Δησᾶσαι στεφανοισι,
Τῷ Καλλει παρεδωκαν.
Και νῦν ἡ Κυθερεια

Ζητεῖ, λυτρα φερουσα,
Δυσασθαι τον Ερωτα.
Κᾀν λυσῃ δε τις αυτον,
Ουκ εξεισι, μενεῖ δε·
Δουλευειν δεδιδακται.

Λ'.

ΕΙΣ ΈΑΥΤΟΝ.

Αφες με, τους θεους, σοι*
Πιεῖν, πιεῖν αμυστι.
Θελω, θελω μανῆναι.
Εμαινετ' Αλκμαιων τε,
Χ' ὁ λευκοπους Ορεστης,
Τας μητερας κτανοντες.
Εγω δε, μηδενα κτας,
Πιων δ' ερυθρον οἶνον,
Θελω, θελω μανῆναι.
Εμαινεθ' Ἡρακλῆς πριν,
Δεινην κλονῶν φαρετρην,
Και τοξον Ιφιτειον·
Εμαινετο πριν Αιας

---

* This is nearer to Barnes' reading than to Brunck's—the latter giving Αφες με τοῖς θεοῖσι.

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Μετ' ασπίδος* κραδαινων
Την Ἑκτορος μαχαιραν·
Εγω δ' εχων κυπελλον,
Και στεμμα τοῦτο χαιταις,
Ου τοξον, ου μαχαιραν,
Θελω, ϑελω μανῆναι.

ΛΑ'.

ΕΙΣ ΤΟΥΣ ἙΑΥΤΟΥ ΕΡΩΤΑΣ.

Ει φυλλα παντα δενδρων
Επιστασαι κατειπεῖν,
Ει ημαθῶδες εὑρεῖν
Το τῆς ὁλης ϑαλασσης,
Σε τῶν εμῶν Ερωτων
Μονον ποιῶ λογιστην.
Πρῶτον μεν εξ Αϑηνῶν
Ερωτας εικοσιν ϑες,
Και πεντεκαιδεκ' αλλους.
Επειτα δ' εκ Κορινϑου
Θες ὁρμαϑους Ερωτων·
Αχαϊης γαρ εστιν.
Ὅπου καλαι γυναῖκες.

---

* *Brunck* gives the noun in the *plural* number—*ασπιδων*.

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Τιθει δε Λεσβιους μοι,
Και μεχρι τῶν Ιωνων,
Και Καριης, Ῥοδου τε,
Δισχιλιους Ερωτας.
Τι φης;—αει κηρῷ θες·
Ουπω Συρους ελεξα,
Ουπω Ποθους Κανωβου,
Ου τῆς ἁπαντ' εχουσης
Κρητης, ὁπου πολεσσιν
Ερως επεργιαζει.
Τι; σοι θελεις αριθμῶ
Τους εκτος αὖ Γαδειρων,
Τους Βακτριων τε κ' Ινδῶν,
Ψυχῆς εμῆς Ερωτας;

ΛΒ'.

ΕΙΣ ΧΕΛΙΔΟΝΑ.

Συ μεν, φιλη χελῖδων,
Ετησιη μολοῦσα,
Θερει πλεκεις καλῖην,
Χειμῶνι δ' εἰς αφαντος
Η Νεῖλον, η 'πι Μεμφιν.
Ερως δ' αει πλεκει μευ
Εν καρδιῃ καλῖην·

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Ποθος δ' ὁ μεν πτερούται,
Ο δ' ωον εστιν ακμην,
Ὁ δ' ἡμιλεπτος ηδη.
Βοη δε γιγνετ' αιει
Κεχηνοτων νεοττῶν.
Ερωτιδεῖς δε μικρους
Οἱ μειζονες τρεφουσιν·
Οἱ δε τραφεντες ευθυς
Παλιν κυουσιν αλλους.
Τι μῆχος οὖν γενηται;
Ου γαρ σθενω τοσουτους
Ερωτας εκβοῆσαι.

ΛΓ'.

ΕΙΣ ΚΟΡΗΝ.

Μη με φυγῃς ὁρῶσα
Την πολιαν εθειραν·
Μηδ', ὁτι σοι παρεστιν
Ανθος ακμαῖον ὡρας,
Τἀμα φιλτρα διωξῃς.
Ὁρα, κἀν στεφανοισιν
Ὁπως πρεπει τα λευκα
Ῥοδοις κρινα πλακεντα.

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ΛΔ'.

ΕΙΣ ΤΗΝ ΕΥΡΩΠΗΝ.

Ὁ ταῦρος οὗτος, ὦ παῖ,
Ζευς μοι δοκεῖ τις εἶναι·
Φερει γαρ αμφι νωτοις
Σιδωνιην γυναῖκα.
Περᾳ δε ποντον ευρυν,
Τεμνει δε κῦμα χηλαῖς·
Ουκ αν δε ταῦρος αλλος
Εξ αγελης ελασθεις
Επλευσε την θαλασσαν,
Ει μη μονος γ' εκεῖνος.

ΛΕ'.

ΕΙΣ ΤΟ ΑΝΕΙΜΕΝΩΣ ΖΗΝ.

Τι με τους νομους διδασκεις,
Και ῥητορων αναγκας;
Τι δε μοι λογων τοσουτων,
Τῶν μηδεν ωφελουντων;
Μᾶλλον διδασκε πινειν
Απαλον πομα Λυαιου.
Μᾶλλον διδασκε παιζειν
Μετα χρυσῆς Αφροδιτης.

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Πολιαι στεφουσι καραν.
Δος ὕδωρ, βαλ' οινον, ὦ παῖ,
Την ψυχην μου καρωσον.
Βραχυ μη ζῶντα καλυπτεις.
Ὁ θανων ουκ επιθυμεῖ.

Λϛ'.

ΕΙΣ ΤΟ ΕΑΡ.

Ιδε πῶς, Εαρος φανεντος,
Χαριτες ῥοδα βρυουσιν.
Ιδε πῶς κῦμα θαλασσης*
Ἀπαλυνεται γαληνῃ.*
Ιδε πῶς νῆσσα κολυμβᾷ·
Ιδε πῶς γερανος ὁδευει.
Αφελῶς δ' ελαμψε Τιταν·
Νεφελῶν σκιαι δονοῦνται·
Τα βροτῶν δ' ελαμψεν εργα.
Καρποῖσι γαῖα προκυπτει·†
Καρπος ελαιας προκυπτει.
Βρομιου στεφεται το νᾶμα.
Κατα φυλλον, κατα κλῶνα,
Καθελων ηνθισε καρπος.

---

* These two lines are omitted in *Brunck's Analecta*, but are found in most other editions of Anacreon.

† Brunck varies this reading from the more authentic line above, but without satisfactory authority; giving in his *Analecta*—

Καρπος ιτεας προκυπτει.

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ΛΖ'.

ΕΙΣ ΈΑΥΤΟΝ.

Εγω γερων μεν ειμι,
Νεων πλεον δε πινω·
Κἀν δεηση με χορευειν,
Σκῆπτρον εχω τον ασκον·
Ὁ ναρθηξ δ' ουδεν εστιν.
Ὁ μεν θελων μαχεσθαι,
Παρεστω και μαχεσθω.
Εμοι κυπελλον, ὦ παῖ,
Μελιχρον οἶνον ἡδυν
Εγκερασας, φορησον·
Εγω γερων μεν ειμι,
Σειληνον εν μεσοισι
Μιμουμενος χορευσω.

ΛΗ'.

ΕΙΣ ΕΡΩΤΑ.

Ἔρως ποτ' εν ῥοδοισι
Κοιμωμενην μελιτταν
Ουκ εἶδεν, αλλ' ετρωθη.
Τον δακτυλον δε δηχθεις*
Τᾶς χειρος, ωλολυξε.

---

* *Barnes* as above. *Brunck's Analecta*—Τον δακτυλον παραχθεις

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Δραμων δε και πετασθεις
Προς την καλην Κυθηρην,
Ολωλα, μᾶτερ, εἶπεν,
Ολωλα, κἀποθνησκω.
Οφις μ' ετυψε μικρος
Πτερωτος, ὁν καλοῦσι
Μελιτταν οἱ γεωργοι.
Ἡ δ' εἶπεν, Ει το κεντρον
Πονεῖ το τᾶς μελιττας,
Ποσον, δοκεῖς, πονοῦσιν,
Ερως, ὁσους συ βαλλεις;

ΛΘ'.

ΕΙΣ ΕΑΥΤΟΝ.

Ὁτ' εγω πιω τον οἶνον,
Τοτε μευ ῆτορ ιανθεν
Μουσας αρχεται λιγαινειν.*
Ὁτ' εγω πιω τον οἶνον,
Απορίπτονται μεριμναι,
Πολυφροντιδες τε βουλαι,
Ες ἁλικυπους αητας
Οτ' εγω πιω τον οἶνον
Λυσιπημων τοτε Βακχος
Πολυανθεσιν μ' εν αυραις

Brunck, who retains the old order of words—λιγαινειν αρχεται μουσας,—does not appear to have observed the obvious transposition adopted by *Barnes*.

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Δονεει, μεθῃ γανωσας
Ὅτ' εγω πιω τον οἶνον,
Στεφανους ανθεσι πλεξας,
Επιθεις δε τῷ καρηνῳ,
Βιοτου μελπω γαληνην.
Ὅτ' εγω πιω τον οἶνον,
Μυρῳ ευωδεϊ τεγξας
Δεμας, αγκαλαις δε κουρην
Κατεχων, Κυπριν αειδω
Ὅτ' εγω πιω τον οἶνον,
Ὑπο κυρτοῖσι κυπελλοις
Τον εμον νοον ἁπλωσας,
Θιασῳ τερπομαι κουρων.
Ὅτ' εγω πιω τον οἶνον,
Τοδε μοι μονον το κερδος,
Τοδ' εγω λαβων αποισω·
Το θανεῖν γαρ μετα παντα.

Μ'.

ΕΙΣ ΣΥΜΠΟΣΙΟΝ.

Ιλαροι πιωμεν οἶνον,
Αναμελψομεν δε Βακχον,
Τον εφευρεταν χορειας
Τον ὁλας ποθοῦντα μολπας,
Τον ὁμοτροπον Ερωτι,
Τον ερωμενον Κυθηρης·

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Δι' ὁν ἡ Μεθη λοχευθη,
Δι' ὁν ἡ Χαρις δ' ετεχθη,
Δι' ὁν αμπανεται Λυπα,
Δι' ὁν ενναζετ' Ανῖα.
Το μεν οὖν πομα κερασθεν
Ἀπαλοι φερουσι παῖδες·
Το δ' αχος πεφευγε μιχθεν
Ανεμοτροπῳ θυελλῃ.
Το μεν οὖν πῶμα λαβωμεν,
Τας δε φροντιδας μεθῶμεν·
Τι γαρ εστι σοι το κερδος
Οδυρωμενῳ μεριμναις;
Ποθεν οιδαμεν το μελλον;
Ὁ βιος βροτοῖς αδηλος
Μεθυων θελω χορευειν,
Μεμυρισμενος δε παιζειν,
Μετα και καλῶν γυναικῶν.
Μελετω δε τοῖς θελουσιν
Ὁσον εστιν εν μεριμναις.

ΜΑ'.

ΕΙΣ ἙΑΥΤΟΝ.

Ποθεω μεν Διονῦσου
Φιλοπαιγμονος χορειας·
Φιλεω δ', ὁταν εφηβου
Μετα συμποτου λυριζω.

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Στεφανισκους δ' ὑακινθων
Κροταφοῖσιν αμφιπλεξας,
Μετα παρθενων αθῦρειν
Φιλεω μαλιστα παντων.
Φθονον ουκ οἶδ' εμον ἦτορ,
Φθονον ου δειδια δηκτην,*
Φιλολοιδοροιο γλωττης·
Φευγω βελεμνα κωφα.
Στυγεω μαχας παροινους
Πολυκωμους κατα δαῖτας,
Νεοθηλεσ' ἁμα κουραις,
Ὑπο βαρβιτῳ χορευων.
Βιον ἡσυχον φερωμεν.

ΜΒ'.

ΕΙΣ ΤΕΤΤΙΓΑ.

Μακαριζομεν σε, τεττιξ,
Ὁτι δενδρεων επ' ακρων,
Ολιγην δροσον πεπωκως,
Βασιλευς ὁπως, αειδεις·
Σα γαρ εστι κεῖνα παντα,
Ὁποσα βλεπεις εν αγροῖς,
Χ' ὁποσα φερουσιν Ὧραι.

---

* *Barnes'* emendation is adopted above: *Brunck* retains the common reading—*φθονον ουκ οἶδα δαϊκτον*

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Συ δε φιλιος γεωργῶν,
Απο μηδενος τι βλαπτων.
Συ δε τιμιος βροτοῖσι,
Θερεος γλυκυς προφητης,
Φιλεουσι μεν σε Μοῦσαι,
Φιλεει δε Φοῖβος αυτος,
Λιγυρην δ' εδωκεν οιμην.
Το δε γῆρας ου σε τειρει,
Σοφε, γηγενης, φιλυμνε,
Απαθης, αναιμ', ασαρκε·*
Σχεδον εἶ θεοῖς ὁμοιος.

ΜΓ'.

ΕΙΣ ΤΟ 'ΕΑΥΤΟΥ' ΟΝΕΙΡΟΝ.

Εδοκουν οναρ τροχαζειν,
Πτερυγας φερων επ' ωμων·
'Ο δ' Ερως εχων μολυβδον
Περι τοῖς καλοῖς ποδισκοις
Εδιωκε και κιχᾶνε.
Τι θελει οναρ τοδ' εἶναι;

---

* The reading of *Scaliger* is here admitted, in preference to *Brunck's*—αναιμοσαρκε.

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Δοκεω δ' εγωγε πολλοῖς,
Εν Ερωσι με πλακεντα,
Διολισθανεῖν εν αλλοις,
Ἑνι τῷδε συνδεθῆναι.

ΜΔ'.

ΕΙΣ ΤΑ ΤΟΥ ΕΡΩΤΟΣ ΒΕΛΗ.

Ὁ ανηρ ὁ τῆς Κυθηρης,
Παρα Λημνιαις καμῖνοις,
Τα βελη τα τῶν Ερωτων
Εποιει λαβων σιδηρον·
Ακιδας δ' εβαπτε Κυπρις,
Μελι το γλυκυ λαβοῦσα·
Ὁ δ' Ερως χολην εμισγεν.
Ὁ δ' Αρης ποτ' εξ ἀυτῆς
Στιβαρον δορυ κραδαινων,
Βελος ηυτελιζ' Ερωτος.
Ὁ δ' Ερως, τοδ' εστιν, εἶπε,
Βαρυ· πειρασας νοησεις.
Ελαβεν βελεμνον Αρης·
Ὑπεμειδιᾶσε Κυπρις.
Ὁ δ' Αρης αναστεναξας,
Βαρυ, φησιν· ἄρον αυτο.
Ὁ δ' Ερως, εχ' αυτο, φησι.

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ΜΕ'.

ΕΙΣ ΕΡΩΤΑ.

Χαλεπον το μη φιλῆσαι,
Χαλεπον δε και φιλῆσαι,
Χαλεπωτερον δε παντων
Αποτυγχανειν φιλοῦντα.
Γενος ουδεν εις Ερωτα·
Σοφιη, τροπος, πατεῖται·
Μονον αργυρον βλεπουσιν.
Απολοιτο πρῶτος αυτος
Ὁ τον αργυρον φιλησας.
Δια τοῦτον ουκ αδελφος,
Δια τοῦτον ου τοκῆες,
Πολεμοι, φονοι δι' αυτον.
Το δε χεῖρον, ολλυμεσθα
Δια τοῦτον οἱ φιλοῦντες.

Μϛ'.

ΕΙΣ ΓΕΡΑΙΟΝ.

Φιλῶ γεροντα τερπνον
Φιλῶ νεον χορευταν.
Γερων δ' ὁταν χορευῃ,
Τριχας γερων μεν εστι,
Τας δε φρενας νεαζει.

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ΜΖ'.

ΑΛΛΟ ΩΙΔΑΡΙΟΝ.

Δοτε μοι λυρην Ὁμηρου
Φωνης ανευθε χορδῆς.
Φερε μοι κυπελλα θεσμῶν,
Φερε μοι, νομους κερασσω,
Μεθυων ὁπως χυρευσω,
Ὑπο σωφρονος δε λυσσης
Μετα βαρβιτων αειδων
Το παροινιον βοησω.

ΜΗ'.

ΕΙΣ ΖΩΓΡΑΦΟΝ.

Αγε, ζωγραφων αριστε,
Λυρικῆς ακουε Μουσης,
Φιλοπαιγμονος τε Βακχου,
Ἑτεροπνοους εναυλους·
Γραφε τας πολεις το-πρῶτον
Ἱλαρας τε και γελωσας,
Ὁ δε κηρος αν δυναιτο,
Γραφε και νομους φιλουντων.*

---

* The above reading is well authorized, and better preserves the point of the allusion: *Brunck*, however, adopts *Baxter's* alteration to φιλουσας (sc. πολεις)

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ΜΘ'.

ΕΙΣ ΔΙΟΝΥΣΟΝ.

Ὁ τον εν πονοις* ατειρῆ
Νεον, εν ποθοις αταρβῆ,
Καλον εν ποτοις χορευτην
Τελεων θεος κατῆλθεν,
Ἀπαλὸν βροτοῖσι φιλτρον,
Ποτον αστονον κομιζων,
Γονον αμπελου, τον οἶνον,
Πεπεδημενον οπωραις
Επι κληματων φυλαττων·
Ἵν', ὁταν ταμωσι βοτρυν,
Ανοσοι μενωσι παντες,
Ανοσοι. δεμας θεητον,
Ανοσοι γλυκυν τε θυμον,
Ες ετους φανεντος αλλου.

Ν'.

ΕΙΣ ΔΙΣΚΟΝ ΕΧΟΝΤΑ ΑΦΡΟΔΙΤΗΝ.

Αρα τις τορευσε ποντον;
Αρα τις μανεῖσα τεχνη,
Ανεχευε κῦμα δισκῳ,
Επι νῶτα τῆς θαλασσης;

---

* This variation of expression in the first three lines is obtained from the *Vatican MS.* *Brunck* repeats in each the same word ποτοις.

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Αρα τις ὑπερ θαλασσαν
Ἀπαλην χαραξε Κυπριν,
Νοος ες θεους αερθεις,
Μακαρων φυσιος αρχην;
Ὁ δε νιν εδειξε γυμνην,
Χ' ὁσα μη θεμις ὁρᾶσθαι,
Μονα κῦμα συγκαλυπτει.
Αλαλημενη δ' επ' ακταν,
Βρυον ὡς ὑπερθε* λευκον
Ἀπαλοχροου γαληνης,
Δεμας ες πλοον φερουσα,
Ροθιον παροιθεν ἑλκει.
Ῥοδεων ὑπερθε μαζῶν,
Ἀπαλῆς ενερθε δειρῆς,
Μεγα κῦμα πρῶτα τεμνει.
Μεσον αυλακος δε Κυπρις,
Κρινον ὡς ιοις ἑλιχθεν,
Διαφαινεται γαληνης.
Ὑπερ αργυρῳ δ' οχοῦνται
Επι δελφισιν χορευταῖς,
Δολεροι νεον μετωπον†
Ερως, Ἱμερος γελῶντες.
Χορος ιχθυων δε κυρτος,
Επι κυματων κυβιστῶν,
Παφιης το σῶμα παιζει,
Ἱνα νηχεται γελῶσα.

---

* *Brunck* gives here ὑπερθε λευκαν (from below).

† The above text, adopted by *Heinsius*, seems preferable to the common reading followed by *Brunck*—δολερον νοον μ' ερωντων.

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ΝΑ'.

ΕΠΙΛΗΝΙΟΣ ΩΙΔΗ.

Τον μελανοχρωτα βοτρυν
Ταλαροις φερουσιν* ανδρες,
Μετα παρθενων επ' ωμων·
Μετα ληνον δε βαλοντες
Μονον αρσενες πατοῦσι
Σταφυλην, λυοντες οινον,
Μεγα τον θεον κροτοῦντες
Επιληνιοισιν ὑμνοις,
Ερατον πιθοις ὁρῶντες
Νεον ες ζεοντα Βακχον,
Ὁν ὁταν πιῃ γεραιος,
Τρομεροῖς ποσιν χορευει,
Πολιας τριχας τινασσων.
Ὁ δε, παρθενον λοχησας,
Ερατος νεος μεθυσθεις,†
Ἀπαλον δεμας χυθεῖσαν
Σκιερῶν ὑπερθε φυλλων,
Βεβαρημενην ες ὑπνον
Ες ερωτ'‡ αωρα θελγει,
Προδοτιν γαμων γενεσθαι·

---

* The reading of *H. Stephens* is adopted here, in preference to that admitted by Brunck—*φεροντες ανδρες—κατα ληνον*

† *Brunck* retains the old reading, *ἐλυσθεις*, without regard to this emendation by *Stephens*.

‡ *Barnes* as above. *Brunck's* Analecta—Ὁ δ' Ερως αωρα θελγων

Ὁ δε μη λογοισι πειθων,
Τοτε μη θελουσαν αγχει.
Μετα γαρ νεων ὁ Βακχος
Μεθυων ατακτα παιζει.

ΝΒ'.

ΕΙΣ ῬΟΔΟΝ.

Στεφανηφορου μετ' ἠρος
Μελπομαι ῥοδον θερειον.
Συ δ', ἑταιρ' αεξε μελπειν.
Τοδε γαρ θεῶν αημα,
Τοδε και βροτῶν το χαρμα,
Χαρισιν τ' αγαλμ' εν ὡραις
Πολυανθεων Ερωτων,
Αφροδισιον τ' αθυρμα.
Τοδε και μελημα μυθοις,
Χαριεν φυτον τε Μουσῶν·
Γλυκυ και ποιοῦντι πεῖραν
Εν ακανθιναις ἀταρποῖς.
Γλυκυ δ' αὖ, λαβοντι θαλπειν
Μαλακαῖσι χερσι, κουφως
Προσαγοντ' Ερωτος ανθος.
Τῷ σοφῷ* τοδ' αυτο τερπνον

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* *Baxter*'s reading is adopted in this line, where *Brunck* gives τῷ ψοφῳ.—Our second line is also varied from his word θερινον.

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Θαλιαις τε και τραπεζαις,
Διονυσιοις θ' ἑορταῖς.
Τι δ' ανευ ῥοδου γενοιτ' αν;
Ροδοδακτυλος μεν Ηως,
Ῥοδοπηχεες δε Νυμφαι,
Ῥοδοχρους δε κ' Αφροδῖτα
Παρα τῶν σοφῶν καλεῖται.
Τοδε και νοσοῦσιν αρκεῖ,
Τοδε και νεκροῖς αμῦνει,
Τοδε και χρονον βιᾶται·
Χαριεν ῥοδων δε γῆρας
Νεοτητος εσχεν οδμην.
Φερε δη φυσιν λεγωμεν.
Χαροπῆς ὁτ' εκ θαλασσης
Δεδροσωμενην Κυθηρην
Ελοχευε Ποντος αφρῷ,
Πολεμοκλονον τ' Αθηνην
Κορυφῆς εδεικνυε Ζευς,
Φοβεραν θεαν Ολυμπῳ,
Τοτε και ῥοδων αγητῶν
Νεον ερνος ηνθισε Χθων,
Πολυδαιδαλον λοχευμα.
Μακαρων θεῶν δ' ὁμῖλος,
Ῥοδον ὡς γενοιτο, νεκταρ
Επιτεγξας, ανετειλεν
Αγερωχον εξ ακανθης
Φυτον αμβροτου Λυαιου.

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ΝΓ'.

ΕΙΣ 'ΕΑΥΤΟΝ.

'Οτ' εγω νεων ὁμῖλον
'Εσορῶ, παρεστιν ἡβα.
Τοτε δη, τοτ' ες χορειην
'Ο γερων εγω πτεροῦμαι.
Περιμεινον με, Κυβηβα,
'Ροδα δος·* θελω στεφεσθαι.
Πολιον ἑκας δε γῆρας·
Νεος εν νεοις χορευσω.
Διονυσιης δε μοι τις
Φερετω δῶρον† ὁπωρης,
'Ιν' ἰδῃ γεροντος αλκην,
Δεδαηκοτος μεν ειπεῖν,
Δεδαηκοτος δε πινειν,
Χαριεντως τε μανῆναι.

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* *Brunck* retains the old reading, παραδος: but the variation adopted by *Longepierre* seems preferable.

† *Barnes'* alteration appears an improvement on the reading followed by *Brunck*—φερετω ῥοιαν οπωρης.

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ΝΔ'.

ΩΙΔΑΡΙΟΝ ΕΙΣ ΕΡΩΤΑΣ.

Εν ισχιοις μεν ἱπποί
Πυρος χαραγμ' εχουσι·
Και Παρθιους τις ανδρας
Εγνωρισεν τιᾱραις.
Εγω δε τους ερῶντας
Ιδων επισταμ' ευθυς·
Εχουσι γαρ τι λεπτον
Ψυχῆς εσω χαραγμα.*

*** The text of Brunck's *Analecta* has been closely followed in this publication, except the deviations expressly acknowledged in the *Notes*.—F. B.

ΤΕΛΟΣ.

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